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Reconsidering the death penalty is particularly important at a time when the state is making heartbreaking cuts to our great public institutions.

EDITOR'S NOTES

By Tim Redmond  
tredmond@sfbg.com

I'm not prone to agreeing with right-wing nuts from Riverside County, but there's a county supervisor down there named Jeff Stone who has a dandy idea. He wants to secede.

According to the Los Angeles Times, Stone is proposing that 13 counties in the southland and inland empire split off and become their own state, which would be called South California. We're talking everything south of Madera, with the coastal counties (and Los Angeles) left behind. A real conservative haven of low taxes and limited regulation.

And I say: Go for it, pal. I'm completely with you.

Imagine what would happen if Supervisor Stone got his way. There would be no more budget paralysis in the California Legislature. Democrats would control two-thirds of both houses and could pass a budget that included higher taxes on the rich and big corporations. Candidates for governor wouldn't have to worry about getting votes from the conservative parts of the state, so they could talk more honestly about the major issues. Same-sex marriage would pass the first week. Pot would be legal. The death penalty would be gone in a year or two.

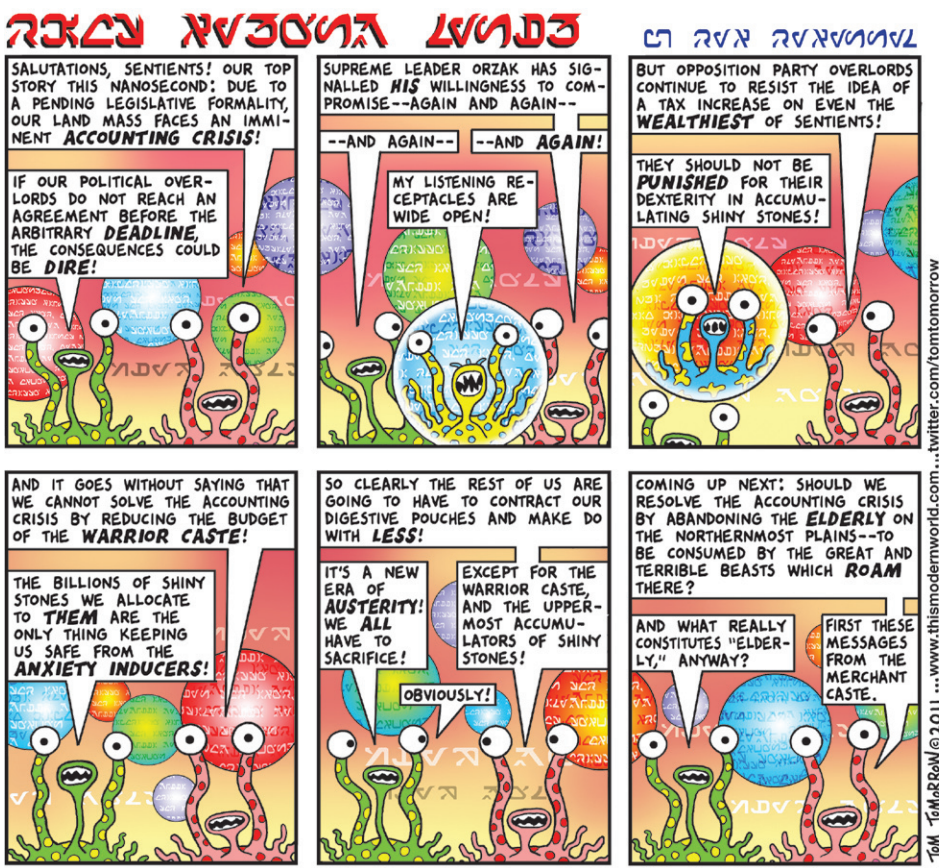
It might take a while longer to amend Prop. 13, but with the ability to raise revenue instead of just cutting, California could begin to fund the schools adequately, rebuild the state university system, and move forward with projects like high-speed rail.

And let's remember: those counties that want to leave? They elect representatives who won't vote for taxes — but they are the biggest beneficiaries of state revenues. The northern and coastal counties, the more liberal ones, pay more in taxes than we get in services. Our taxpayers are subsidizing their tax haters.

So go on — leave. We'll keep our money here.

Now, just to our south and east

CONTINUES ON PAGE 6 >>



End the BART cover-up

**EDITORIAL** Ten days have passed since a BART police officer shot and killed a man at the Civic Center station — and the public still knows almost nothing about what happened. BART will only say that an officer (unnamed) shot a man who was “aggressive” and “holding a bottle and a knife.” One witness told the Bay Citizen that the man “looked like a drunk hippie” and wasn’t running or lunging toward the two officers on duty. The coroner has identified the victim as Charles Blair Hill, 45; he had no known address.

And that’s about it. BART is investigating and so is the San Francisco Police Department, but neither agency has released a single police report or any further information. BART is still withholding a security video from the station that shows part of the incident. All that either police department will say at

this point is that the investigation is under way — but nobody will offer any time frame for its completion.

For an agency still reeling from the last police shooting and still trying to win some kind of public confidence in its ability to run a law-enforcement operation, this kind of stonewalling is a big mistake.

We understand that the surveillance video might influence potential witnesses and perhaps should be kept under wraps until everyone on the scene has made a statement. But how long can that take? Two weeks? Three? At a certain point, the cops will have found all the witnesses they’re going to find — and the public needs to know that there will be a reasonable time limit after which the video will be made public.

The same goes for police reports on the incident, including the statements of other witnesses — and the

names of the officers involved.

BART’s spokesperson, Linton Johnson, told us he can’t release the names of the officers because state law forbids it. He says he will release the video footage as soon as the investigation is complete. When will that be? Nobody’s giving so much as a hint. Johnson says he doesn’t know because the San Francisco Police Department is the lead agency; SFPD public affairs says the only person authorized to talk about the case is Johnson at BART.

SFPD has no business giving BART the final say on this — San Francisco ought to release the information from its incident reports immediately.

We’d be more patient about this if BART didn’t have such a long, disgraceful history of cover-ups, obfuscation, and lies about police

CONTINUES ON PAGE 6 >>

Dismantle death row

By Loni Hancock

**OPINION** The moment has arrived to eliminate the death penalty in California and, for the first time in decades, it is a goal we can accomplish.

My legislation, Senate Bill 490, would close death row and replace the death penalty with life imprisonment without the possibility of parole. Last week it passed its first legislative test by a vote of 5-2 in the Assembly Public Safety Committee.

The witnesses who appeared in support of the bill were most certainly not people we think of as the usual suspects. One of them — Don Heller — was the author of the 1978 initiative that reinstituted the death penalty in California. A former prosecutor and a Republican, Heller now believes it should be eliminated. He says it has been applied unequally, that at least one possibly innocent person has been executed, and that it is not making us safer in our communities.

More striking testimony came from Jeanne Woodford, who presided over four executions as the warden of San Quentin State Prison, where she worked for almost 27 years. She called the death penalty process a “broken, costly, failed system.”

Finally, Judith Kerr testified about the heartbreaking murder of her beloved brother in 2003. “I want Bob’s killer to be apprehended and punished — I do not want someone else’s brother to be killed and I do not want to wait 25 years for the case to finally close,” she said. “Public safety would be better served by spending the money solving the 46 percent of California murders that go unsolved every year.”

Reconsidering the death penalty is particularly important at a time when the state is making heartbreaking cuts to higher education,

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## EDITOR'S NOTES

CONT>>

would be a train wreck of a state with few public services — but South California would still be part of America, so people could move north without worrying about immigration papers. I'd propose that we set up a state fund to resettle refugees from Republicanland.

And maybe, after a while, the people who have to live with crappy schools and crumbling roads will look across the border and say, Why do they have it so good? And maybe they'll start to think differently about the role of government. **SFBG**

## BART

CONT>>

shootings. Since 1992, when the agency completely fabricated a story to justify the shooting of an 19-year-old Jerrold Hall (BART said Hall was struggling for control of the cop's gun; evidence showed he was actually shot in the back, from a considerable distance) it's been hard to trust anything the transit system says.

A BART cop shot and killed a naked, mentally ill man in 2001 (and tried to cover up the scandal). And of course, the 2009 Oscar Grant shooting was marked by misinformation and cover-ups.

So BART has a particular responsibility to handle this case with the greatest amount of sunshine possible. For starters, the basic police reports — the officers' own accounts and the reports of the initial response team — ought to be public (even if the names of the officers and witnesses are redacted). And if there's a legal issue, the BART board ought to take the initiative to ask a judge to authorize the release of at least some relevant information.

If the officer who fired on Charles Blair Hill acted properly, then there's nothing to hide. If the officer shot too quickly, then the public needs to know that BART is aware of the problem and is going to act on it — before anyone else gets killed. **SFBG**

## DEATH ROW

CONT>>

children's health, help for the elderly and disabled, and all the great public institutions took decades to build and that are now being allowed to wither. The fact is, the death penalty is costing us a fortune.

Since 1978, California has spent approximately \$4 billion on death penalty costs and has executed only 13 people. That's \$308 million per condemned inmate. And every year it costs Californians \$185 million more to maintain the 714 prisoners on death row than if they were housed in a maximum-security prison.

We aren't being tough on crime; we're just being tough on the taxpayer.

Those stunning figures come from a study released earlier this week by U.S. Ninth Circuit Judge Arthur L. Alarcon and Loyola Law School professor Paula M. Mitchell. Their neutral analysis, based on previously unavailable data from the California Department of Corrections, estimates the state could save \$1 billion every five years by replacing the death penalty with life in prison without parole.

It might seem counterintuitive that sentencing people to death is more costly than life in prison without parole. But death penalty cases require longer trials, careful investigation, heightened security, and legal reviews mandated by both the state and federal constitutions. A death penalty trial can cost as much as 20 times more than sentencing an inmate to life without parole.

It's more likely for a death row prisoner in California to die of illness, suicide, or old age than execution.

As a state senator, a mother, and a grandmother, I cannot justify this expense. Not when we are all tightening our belts and accepting deep cuts to education, health care, and environmental protections — cuts that diminish the life prospects for us and for generations to come.

My bill would also eliminate the risk of wrongful execution. At least 138 people across the country have been released from death row after new evidence emerged proving they were innocent.

Opponents claim that public support for the death penalty is strong in California. However, a 2011 poll released by David Binder Research found that 63 percent of likely California voters support replacing the death penalty with permanent imprisonment without the chance of parole. It seems that voters have had enough.

Now is the time. Eliminating the death penalty will save hundreds of millions of dollars every year. It is the right thing to do. **SFBG**

*State Senator Loni Hancock represents the East Bay.*



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Parks Inc.

Rec-Park is trying to turn privatization into official city policy, but sponsors of a ballot measure are pushing back

By Steven T. Jones  
steve@sfbg.com

Should the city be trying to make money off of its parks, recreation centers, and other facilities operated by the Recreation and Park Department? That’s the question at the center of several big controversies in recent years, as well as a fall ballot measure and an effort to elevate revenue generation into an official long-term strategy for the department.

So far, the revenue-generating initiatives by RPD General Manager Phil Ginsburg and former Mayor Gavin Newsom have been done on an ad hoc basis — such as permitting vendors in Dolores Park, charging visitors to Strybing Arboretum, and leasing out recreation centers — but an update of the Recreation and Open Space Element (ROSE) of the General Plan seeks to make it official city policy.

The last of six objectives in the plan, which will be heard by the Planning Commission Aug. 4, is “secure long-term resources and management for open space acquisition, operations, and maintenance,” a goal that includes three policies: develop long-term funding mechanisms (mostly through new fees and taxes); partner with other public agencies and nonprofits to manage resources;

and, most controversially, “pursue public-private partnerships to generate new operating revenues for open spaces.”

The plan likens that last policy to the city’s deal with Clear Channel to maintain Muni bus stops with funding from advertising revenue, saying that “similar strategies could apply to parks.” It cites the Portland Parks Foundation as a model for letting Nike and Columbia Sportswear maintain facilities and mark them with their corporate logos, and said businesses such as bike rental shops, cafes, and coffee kiosks can “serve to activate an open space,” a phrase it uses repeatedly.

“The city should seek out new opportunities, including corporate sponsorships where appropriate, and where such sponsorship is in keeping with the mission of the open space itself,” the document says.

Yet that approach is anathema to how many San Franciscans see their parks and open spaces — as vital public assets that should be maintained with general tax revenue rather than being dependent on volunteers and wealthy donors, subject to entry fees, or leased to private organizations.

That basic philosophical divide over how the city’s parks and recreational facilities are managed has animated a series of conflicts in recent years that have soured many people on the RPD. They include the mass firing of rec directors and leasing out of rec centers, the scandal-tinged process of selecting a new Stow Lake Boathouse vendor, new vending contracts for Dolores Park, the eviction of the Haight Ashbury Neighborhood Center recycling facility, plans to develop western Golden Gate Park and other spots, the conversion by the private City Fields Foundation of many soccer fields to artificial turf, and the imposition of entry fees at the arboretum.

Activists involved in those seemingly unrelated battles united into a



A diesel-powered taco truck now sits in Dolores Park, part of an effort to commercialize public space.

GUARDIAN PHOTO BY BEN HOPFER

group called Take Back Our Parks, recognizing that “it’s all the same problem: the monetization of the park system,” says member John Rizzo, a Sierra Club activist and elected City College trustee. “It’s this Republican idea that the parks should pay for themselves.”

And now, with the help of the four most progressive members of the Board of Supervisors, the group is putting the issue before voters and trying to stop what it calls the auctioning off of the city’s most valuable public assets to the highest bidders.

The Parks for the Public initiative — which was written by the group and placed on the ballot by Sups. John Avalos, David Campos, Eric Mar, and Ross Mirkarimi — is intended to “ensure equal public access to parks and recreation facilities and prevent privatization of our public parks and facilities,” as the measure states. It would prevent the department from entering into any new leases or creating new entry fees for parks and other facilities.

Even its promoters call it a small first step that doesn’t get into controversies such as permitting more vending in the parks, including placing a taco truck in Dolores Park and the aborted attempt to allow a Blue Bottle Coffee concession there. But

it does address the central strategy Newsom and his former chief of staff, Ginsburg, have been using to address the dwindling RPD budget, which was slashed by 7 percent last year.

“What a lot of us think the Recreation and Parks Department is actually doing is relinquishing the maintenance of park facilities to private entities,” says Denis Mosgofian, who founded the group following his battles with RPD over the closures and leases rec centers. “They’re actually dismantling much of what the public has created.”

He notes that San Francisco voters have approved \$371 million in bonds over the last 20 years to improve parks and recreation centers, only to have their operations defunded and control of many of them simply turned over to private organizations that often limit the public’s ability to use them.

By Mosgofian’s calculation, at least 14 of the city’s 47 clubhouses and recreation centers have been leased out and another 11 have been made available for leases, often for \$90 per hour, which is more than most community groups can afford. And he says 166 recreation directors and support staffers have been laid off in the last two years, offset by the hiring of at least nine property management positions to handle the leases.



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Often, he said, the leases don't even make fiscal sense, with some facilities being leased for less money than the city is spending to service the debt used to refurbish them. Other lease arrangements raised economic justice concerns, such as when RPD evicted a 38-year-old City College preschool program from the Laurel Hill Clubhouse to lease it to Language in Action, a company that does language immersion programs for preschoolers.

"Without telling anyone, they arranged to have a private, high-end preschool go in," Rizzo said, noting that its annual tuition of around \$12,000 is too expensive for most city residents and that the program even fenced off part of the playground for its private use, all for a monthly lease of less than \$1,500. "They don't talk to the neighbors who are affected or the users of the park ... We're paying for it and then we don't have access to it."

They also refused to answer our questions. Neither Ginsburg nor Recreation and Park Commission President Mark Buell responded to Guardian messages. Department spokesperson Connie Chan responded by e-mail and asked us to submit a list of questions, which department officials still hadn't answered at Guardian press time. But it does appear that the approach has at least the tacit backing of Mayor Ed Lee.

"In order to increase its financial sustainability in the face of ongoing General Fund reductions, the Recreation and Parks Department continues to focus on maximizing its earned revenue. Its efforts include capitalizing on the value of the department's property and concessions by entering into new leases and developing new park amenities, pursuing philanthropy, and searching for sponsorships and development opportunities," reads Mayor Lee's proposed budget for RPD, which includes a chart entitled "Department Generated Revenue" that shows it steadily increasing from about \$35 million in 2005-06 to about \$45 million in 2011-12.

And that policy approach would get a big boost if it gets written into the city's General Plan, which could happen later this year.

Land use attorney Sue Hestor has been fighting projects that have disproportionately favored the wealthy for decades, often using the city's General Plan, a state-mandated document that lays out official city goals and policies. She also is concerned that the ROSE is quietly being developed to "run interference for Rec-Park to do anything they want to."

"By getting policies into the General Plan that are a rationalization of privatization, it backs up what Rec-Park is doing," Hestor said, noting how much influence Ginsburg and his allies have clearly exerted over the Planning Department document. "It's effectively a Rec-Park plan."

Sue Exeline, the lead planner on ROSE, said the process was launched in November 2007 by an Open Space Task Force cre-

ated by Newsom, and that the Planning Department, Neighborhood Parks Council, and speakers at community meetings have all influenced its development. Yet she conceded that RPD was "a big part of the process."

When we asked about the revenue-generating policies, where they came from, and why they were presented in such laudatory fashion without noting the controversy that underlies them, Exeline said simply: "It will continue to be vetted." And when we continued to push for answers, she tried to say the conversation was off-the-record, referred us to RPD or Planning Director John Rahaim, and hung up the phone.

The rationale for bringing in private sources of revenue: it's the only way to maintain RPD resources during these tight budget times. A July 5 San Francisco Examiner editorial that praised these "revenue-generating business partnerships" and lambasted the ballot measure and its proponents was titled "Purists want Rec and Park to pull cash off trees."

But critics say the department could be putting more energy into a tax measure, impact fees, or other general revenue sources rather than simply turning toward privatization options.

"We need to see revenue, but we also need to stop the knee-jerk acceptance of every corporate hand that offers anything," Moskofian said. "Our political leadership believes you need to genuflect before wealth."

And they say that their supporters cover the entire ideological spectrum.

"We're getting wide support, everywhere from conservative neighborhoods to progressive neighborhoods. It's not a left-right issue, it's about fairness and equity," Rizzo said.

In sponsoring the Parks for the People initiative and unsuccessfully trying to end the arboretum fees (it failed on a 5-6 vote at the Board of Supervisors, with President David Chiu the swing vote), John Avalos is the one major mayoral candidate that is raising concerns about the RPD schemes.

"Our parks are our public commons. They are public assets that should be paid for with tax dollars," Avalos told us. He called the idea of allowing advertising and corporate sponsorships into the parks, "a real breach from what the public expects from parks and open space."

When asked whether, if he's elected mayor, he would continue the policies and let Ginsburg continue to run RPD, Avalos said, "Probably not. I think we need to make a lot of changes in the department. They should be given better support in the General Fund so we don't have to make these kinds of choices." **SFBG**

*ROSE will be the subject of informational hearings before the Planning Commission on Aug. 4 and Sept. 15, with an adoption hearing scheduled for Oct. 13. Each hearing begins at noon in Room 400, City Hall, 1 Dr. Carlton B. Goodlett Dr., San Francisco.*

## STATE PARK CLOSURES RAISE DIFFICULT ISSUES

The recent state budget cuts remind us to treasure the natural beauty of California reflected in our state parks that we've taken for granted — until now. For the first time in state history, budget cuts will require closing up to 70 of our 278 state parks by July 1, 2012.

The closures are a result of the budget cuts of \$11 million for the next fiscal year 2011-12. Another \$11 million will be cut for the following fiscal year 2012-13. In the Bay Area alone, 20 state parks are set for closure, including Samuel P. Taylor State Park in Marin County and Castle Rock State Park in Santa Cruz County. "These cuts are unfortunate, but the state's current budget crisis demands that tough decisions be made," Resources Secretary John Laird said in a prepared statement.

Because no state park has ever been closed before, "we're still figuring out what a closed park looks like," said Danita Rodriguez, state park superintendent of Marin County.

One option is to continue to let people into the parks, but without facilities—no potable water, no bathrooms. Rodriguez hopes to create new partnerships and operating agreements in an effort to keep some of the doomed parks open, at least seasonally. "We're in a whole new ball game right now," she said.

Though the state park system has no intention of privatizing its parks to keep them open, it is still developing plans and guidelines and could allow private companies to operate parks under state rules as equipment rental places and restaurants within parks already do.

"In Little Basin, there's United Camps Conferences and Retreats that operates the campground for us," said California Department of Parks and Recreation Deputy Director of Communications Roy Stearns. "If we can find more professional campground organizations that can run campgrounds, under our rules, we're going to consider it."

The goal is to keep the land public, but to keep it open with private sector help if necessary, a scenario that could raise controversial privatization issues depending on what the department allows. At least 92 percent of today's park attendance will be retained, even with the closure of 70 parks. But no one knows how the individual parks will be affected. "There are many unanswered questions," said Chet Bardo, state park superintendent of Santa Cruz County. One such question is, how do you close a beach?

"It would be very difficult to keep people out," Rodriguez said. But if you continue to let people in, they could act as extra eyes and ears to discourage vandalism.

Bardo suggested shortening the parks' open seasons. "We've just never done this before," so they don't know what's going to happen. Bardo is in the middle of submitting draft proposals for alternatives to full park closures, which could begin as early as February 2012, according to Stearns, as park employees begin getting laid off or moved to vacancies in other parks.

"Anybody who cares for their parks should visit them now and in the future, if they can," said Bardo. **(Maggie Beidelman)**

*For a map of all parks identified for closure statewide, go to [www.parks.ca.gov/?page\\_id=26685](http://www.parks.ca.gov/?page_id=26685).*

## PARKS IDENTIFIED FOR CLOSURE IN BAY AREA

Candlestick Point State Recreation Area  
Gray Whale Cove State Beach  
Samuel P. Taylor State Park  
Tomas Bay State Park  
Castle Rock State Park  
Portola Redwoods State Park  
Henry W. Coe State Park  
Twin Lakes State Beach  
Santa Cruz Mission State Historic Park  
Brennan Island State Recreation Area  
Benicia Capitol State Historic Park/  
Benicia State Recreation Area  
Olompali State Historic Park  
China Camp State Park  
Petaluma Adobe State Historic Park  
Jack London State Historic Park  
Annadel State Park  
Sugarloaf Ridge State Park  
Bale Grist Mill State Historic Park  
Bothe-Napa Valley State Park  
Austin Creek State Recreation Area



## ALERTS

By Jackie Andrews  
[alert@sfbg.com](mailto:alert@sfbg.com)

## WEDNESDAY, JULY 13

### "Community Organizing in Radical Times"

James Tracy and Amy Sonnie discuss the forthcoming book *Hillbilly Nationalists, Urban Race Rebels, and Black Power: Community Organizing in Radical Times*, following the trend of young activists reflecting on and writing about U.S. activist history. Also, Roxanne Dunbar-Ortiz speaks on the extraordinary Rainbow Coalitions built in Chicago and other cities in the late 1960s. 7-9 p.m., free  
Modern Times Bookstore  
2919 24th St., SF  
[www.laborfest.net](http://www.laborfest.net)

## FRIDAY, JULY 15

### Art of Fumiaki Hoshino

In 1971 Tokyo, Fumiaki Hoshino led the demonstration against Japan hosting and maintaining U.S. bases with nuclear arsenals. As the leader of the movement, he was blamed and given a life sentence for the deaths of a trade unionist and a policeman there, making him the longest-held political prisoner in Japanese history. His wife, Akiko, whom he met during his imprisonment, has been fighting for his release. She will present the watercolors he painted in prison and speak about their international solidarity campaign. 1-6 p.m., free  
518 Valencia  
518 Valencia, SF  
[www.laborfest.net](http://www.laborfest.net)

### Geronimo Ji-Jaga memorial

Honor and celebrate the extraordinary life of Elmer "Geronimo Ji-Jaga" Pratt — a Black Panther, political prisoner, human rights activist, revolutionary, and godfather to Tupac Shakur — who died of a heart attack in Tanzania June 3. Pratt was the target of the FBI in numerous COINTELPRO investigations and was wrongfully accused and convicted of kidnap and murder in 1972. He spent 27 years in prison, eight of them in solitary confinement before his conviction was vacated and he was released in 1997. 6-11 p.m., free  
East Side Arts Alliance  
2277 International Blvd., Oakl.  
(510) 533-6629  
[www.itsabouttimebpp.com](http://www.itsabouttimebpp.com)

## SUNDAY, JUNE 17

### Irish labor walk

Many Irish people immigrated to the U.S. in the early years of the 20th century due to political unrest in Ireland at the time, and many early Irish settlers made the Bay Area their home. This walking tour focuses on the role of Irish workers in the history of San Francisco's waterfront and includes a discussion of the labor frame-up of Tom Mooney and Warren Billings in 1916 and other historic markers. 12-2 p.m., free  
Marine Fireman's Hall  
420 2nd St., SF  
[www.laborfest.net](http://www.laborfest.net) **SFBG**

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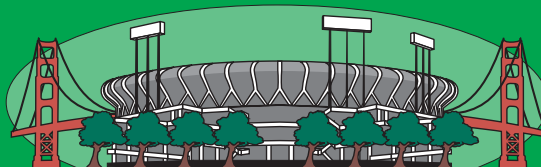
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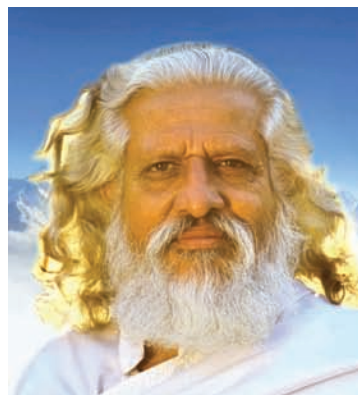
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# Big solar, little solar

Which renewable technology holds the key for a sunnier (and more democratic) energy future?

By Rebecca Bowe  
rebeccab@sfbg.com

At a business conference this past May hosted by Wired Magazine, Bill Gates, the billionaire chair of Microsoft and an influential philanthropist, offered his two cents on solar energy. "If you're going for cuteness," he told Wired, "the stuff in the home is the place to go. It's really kind of cool to have solar panels on your roof. But if you're really interested in the energy problem, it's those big things in the desert."

Those big things in the desert are solar farms, designed to concentrate energy from the sun using arrays of mirrors or parabolic troughs spanning vast swaths of land. They're green versions of the types of power plants big energy companies have always relied on — centralized, dependent on transmission lines, and requiring billions of dollars in investment. Some rely on water from desert aquifers for cooling, cleaning, and steam generation. Yet the plants can replace electricity that traditionally has been derived from burning coal, representing a significant advancement away from fossil fuels.

It's too early to say whether California's energy future will follow Gates' maxim that rooftop solar is "cute" while desert solar represents the serious stuff. Others have argued just the opposite, and momentum is building on both fronts. Gov. Jerry Brown has endorsed the idea of installing 12,000 megawatts of rooftop solar, and was expected to bring stakeholders together in late July to discuss how to accomplish that goal.

At the same time, large-scale desert solar is attracting billions in investment, and big-name companies such as Bechtel, Chevron, AECOM, and Pacific Gas & Electric Co. are engaged in its development. The California Energy Commission approved nine desert solar-thermal projects last year, capable of producing 4,100 megawatts.

As California moves toward fulfilling a mandate of generating 33 percent of electricity from renewable power sources by 2020, there's bound to be a political edge to solar

development too. Giant utility companies profit by sending power along their transmission lines from desert solar farms to the grid. On the other hand, if energy-conscious customers generate more power than they use with rooftop solar panels, the utility company has to cut them a check. So there's little incentive for utilities to encourage customer-owned, distributed generation of renewable power.

Jeanine Cotter, CEO of San Francisco-based Luminalt, a small solar installer, says it takes her work crew about a day and a half to mount new panels onto a rooftop. "That will produce power for that home for the next several decades," Cotter notes. "It's a rapidly deployable technology that is durable and will last a long time."

Cotter practices what she preaches. "At my house, if you turn on all the appliances, you can look at the meter and see that we're still relying on PG&E to bring us power," she says. Cutting down results in the meter showing that the panels are producing electricity for the grid.

Self-empowerment is a major draw for proponents of rooftop solar. "The choice is pretty clear: pay for the ongoing cost of remote central-station renewable power or pocket the savings of locally-generated renewable power," Al Weinrub of the Sierra Club writes in a pitch for decentralized solar generation in a January 2011 report. "Businesses with large rooftops or parking lots can become small power companies that feed electricity into the grid. Community cooperatives can pool the rooftop area of their neighborhoods to form, for example, an East Oakland Power Company." The revenue could be rolled into job creation and more green-energy development.

Rooftop solar has gained traction in California over the past five years with a \$3 billion program to subsidize installations. The California Public Utilities Commission recently touted the California Solar Initiative (CSI) program's success — a 47 percent growth in installations since 2009. All told, the Golden State boasts 924 megawatts of solar generation



Desert solar farms like the Ivanpah facility (left) require hundreds of miles of transmission lines, but rooftop solar like these Luminalt panels (right) can generate electricity on site.

PHOTOS COURTESY OF BRIGHTSOURCE ENERGY, INC. AND LUMINALT

capability, installed at 94,891 locations. Consultants for the California Public Utilities Commission found that 11,543 megawatts of solar could be generated on large urban rooftops statewide, while another 27,000 megawatts could be generated on empty lots near rural substations.

The potential is huge, but a cost barrier remains. Even with incentives, residential solar remains largely inaccessible to people who aren't rich enough to own property or finance the upfront cost. In San Francisco — recently declared the greenest city in North America by Siemens — roughly 70 percent of residents are renters who almost never have the option of going solar. Proponents of desert solar farms claim that the large-scale, centralized technology offers something that rooftop panels can't — the potential to bring renewable energy to the masses.

The largest desert solar plant under construction worldwide is BrightSource's Ivanpah plant, which Bechtel is building in the Mojave Desert. Spearheaded by an Oakland company, the plant uses sunlight and mirrors to generate steam to power a turbine. The energy will flow onto the grid to serve PG&E and Southern California Edison customers. It's a dramatic improvement compared with burning coal, but there are other issues. On a yearly basis, it will use enough groundwater in the arid desert to cover 100 acres, one-foot deep. And it riled environmentalists who worried that it would affect the habitat of an endangered tortoise.

No one disputes that on a per-watt basis, it's cheaper to install desert solar than rooftop solar. According to estimates from Go Solar California, it costs more than \$8 per watt to install small-scale rooftop solar systems, while recent costs for desert solar farms have been calculated at around \$4 per watt. "Because they have the

economy of scale, they can be built at less cost," notes John White, executive director of the Sacramento-based Center for Energy Efficiency and Renewable Technologies.

Yet a renewable energy expert who formerly worked for the California Energy Commission (CEC) says comparing costs of desert and rooftop solar from the point of view of the customer tells a different story. In April, Sanford Miller delivered a presentation at UC Davis that could have been considered subversive. His analysis essentially found that ratepayers shell out less to subsidize rooftop solar installations than they do to finance the purchase of energy from desert solar farms once the full cost of transmission and environmental mitigation are factored in.

"From a ratepayers' perspective, rooftop solar would be significantly cheaper than the desert solar," Miller says. When he sent his findings around to his colleagues at the CEC, "no one disputed it," he said. "But the view was that desert solar was inevitable."

But that still leaves the question of who can afford solar — and this is where Tom Price, former executive director of Black Rock Solar and now part of a solar investment firm

called CleanPath, believes he's found a middle way. As things stand, every utility customer chips in to subsidize the cost of individualized solar panels for the lucky few who are installing them, he points out, and those same customers are footing the bill for energy companies to buy power from giant solar farms. He's pushing the Community Solar Gardens bill as an alternative.

Introduced as Senate Bill 843 by Sen. Lois Wolk (D-Davis), the bill would allow any customer to purchase a subscription to a centralized renewable energy facility, and receive credit on their utility bill in exchange for the monthly fee.

White takes the view that all the different solar technologies are needed — rooftop, desert, and "intermediary" — the kind of small-scale, centralized facility that is located closer to the customers who will use it, like the solar array at the Sunset Reservoir in San Francisco. "After Fukushima [Daiichi Nuclear Power Plant in Japan], we need to begin talking seriously about reducing our dependence on nuclear power," White says. "When you look at what we're trying to replace and what we're trying to avoid, it's like we're trying to assemble a new portfolio." **SFBG**



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# food + drink

Mr Bond, I presume? Alessandro Palazzi, left, prepares a perfect martini at Duke's. At right, a Drink factory rhubarb gimlet, post-centrifuge.

PHOTOS BY VIRGINIA MILLER

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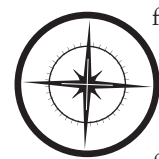


## The toast of London

Splashing through the British capital's cocktail scene

By Virginia Miller  
virginia@sfbg.com

**TRAVEL TALES** Twenty-five bars, from Notting Hill to Hoxton. I did some serious exploring when I splashed down in London's famed cocktail



scene this June, from cutting-edge experimentation to dive-y comfort, legendary classics to just-opened destinations. I sipped with cocktail luminaries like Nick Strangeway, imbibed incognito at world famous haunts, and raised my glass at good old-fashioned pubs. Here are some of my experiences, served neat.

### A SHOT OF INNOVATION

It's true: there's some cutting edge stuff going down in London Town. Among them, 69 Colebrooke Row is considered a standard of experimentation, if not mad science, with drinks pioneer Tony Conigliaro at the helm. A visit to its test lab, Drink Factory — "a collective of like-minded bartenders and artists" — was a revelation. There, unex-

pected flavors are subjected to rigorous R&D via a dazzling collection of lab equipment ranging from sous vide thermal immersion circulator to tube-tangled "vacuum machine." (Press comparisons of Conigliaro to Willy Wonka have grown clichéd but remain effective.)

By no means are Conigliaro and crew's concoctions fussy. When you taste a rhubarb gimlet, for example, you get the pure tart of fresh rhubarb stalks, their essence extracted via centrifuge. This gimlet — among the best cocktails I encountered in London — may have had a complex origin but it contained a mere three ingredients: rhubarb, Beefeater gin, and a twist of grapefruit.

The Colebrooke crew recently took on the fabulous new Zetter Townhouse bar. They've created a cocktail menu of understated, intricate sips like the Flintlock: Beefeater gin, gunpowder tea tincture, sugar, Fernet Branca, and dandelion and burdock bitters. Zetter's British drawing room, whimsically peppered with taxidermy (a full-sized kangaroo!), a gramophone, and mismatched furniture, complemented by a stately

yet quirky basement gaming room, is among London's nicest spots to linger over drinks.

Another standout was the spanking new Worship Street Whistling Shop. I chatted with bar manager Ryan Chetiyawardana, formerly of Bramble Bar in Edinburgh and 69 Colebrooke Row. Candlelight glowed warmly against dark wood fixtures and a classic organ with more than a hint of Victorian influence in the basement bar's decor. Chetiyawardana showed us their Rotovap (for distilling at low temperatures) in a tiny, glass-walled "lab." Here the Whistling Shop elves create bitters, tonics, and ingredients like "walnut ketchup" (port wine, green walnut, chocolate, saffron, and spice).

Wonders are many, from a house gin fizz using vanilla salt, orange bitters, extra virgin olive oil, and soda, to a conversation-starter called the (Substitute) Bosom Caresser, layered with baby formula milk (you heard right), Hennessy Fine de Cognac, dry Madeira, house grenadine, salt, and pepper bitters. A pricey Champagne gin fizz (80 pounds a bottle) takes No. 3 gin, lemon, and sugar, fermenting the ingredients with yeast via méthode champenoise, a classic process of secondary fermentation in the bottle. Elegant, integrated beauty.

Some of Whistling Shop's profoundest joys came from a row of mini-casks behind the bar where

an intriguing mix of ingredients are infused into a range of spirits. Though the barrel-aged cocktail craze has swept the world, I've yet to see this range at any one bar. WS2 "Whisky" ages Balvenie with beech, maple, and peat syrup in new oak. WS2 "Genever" captivates with Tanqueray gin, Caol Ila Scotch, green malt, and spices, aged in sherry oak. Wherever you turn at this bar, you'll find the unusual, while the staff and vibe are comfortable, classy. Just the kind of place I'd love to have in my own city.

### TRADITIONAL, WITH TWISTS

Hawksmoor is the territory of visionary mixer Nick Strangeway, where friendly bartenders continue his tradition of well-crafted drinks. I was delighted to order from a menu loaded with classic juleps, cobblers, punches. St. Regis mint julep is a 1930s new Orleans recipe: rye whiskey and Cuban rum form the base, while homemade grenadine rounds it out. It comes, wonderfully, in a traditional julep cup (atypically caked in thick ice, however) with a vivid garnish of berries and mints, tasting like a proper southern julep. Compared to other smoke-infused cocktails, I would have liked to taste more tobacco in the Hawksmoor's tobacco old fashioned. But with rye and house tobacco bitters, the drink was still beautifully executed.





**Smokin': Hawksmoor's julep and Tobacco Old Fashioned.**

PHOTOS BY VIRGINIA MILLER

### AND THEN ... NOT SO MUCH

It's incredible how many acclaimed London menus are still littered with flavored vodkas and fruity, chichi, or just plain played-out drinks. I witnessed entire groups of friends each with a mojito in hand in bars that carried extensive, fascinating menus.

The 1930s tunes and classy, basement vibe of Nightjar worked in terms of a speakeasy-themed bar. But clientele appeared to be not a day over 18, making the place feel like "kindergarten just let out," as my companion the Renaissance Man said. Fine — but the flamboyantly garnished yet crappy-tasting drinks really sank the place. Despite a beautiful menu, "signature" cocktails tasted of juice (Pedro Pamaro) or smoky tea (Name of the Samurai) but not at all of alcohol. The only win was a surprisingly good canape platter. For a mere 6 pounds, one can get six tasty, generously-sized canapés until 2 or 3 a.m. This is significant when you realize how impossible it is to get even a bite to eat in London's hippest neighborhoods after 11 p.m. (just try!)

### POMP OVER TASTE

My expectations were high for my visit to the lauded Artesian Bar at the Langham Hotel. The gorgeous, airy room is illuminated with Asian-meets-French decor, romantic and intimate. An extensive menu hosts a brilliant flavor-profile map to help choose a cocktail to suit your mood. All seemed to confirm how special this place was. And then ...

Yes, I was prepared for pricey cocktails (15 pounds) but not for the menu to read better than it tasted. The standout was Cask Mai Tai, a cask-aged Mai Tai, deeply spiced and autumnal, with tart lime and fresh mint. However, Silk Route, an intriguing milk punch of Batavia Arrack, Pimento Dram, and Elements 8 Platinum Rum

was bland with a funky aftertaste. I yearned for its sun-dried roasted coconut and lime elements to shine through. Alexino sounded luscious: Ron Zacapa 23 Rum shaken with whipping cream, red bean paste, and aromatic spices. I tasted little red bean or spice, while the bean paste sat sludge-like at the bottom of the glass. Granted, red bean is not an easy ingredient to mix into a drink. But at roughly \$25 a cocktail, each should be exemplary.

### SOMETIMES CLASSIC IS BEST

I've saved one of the best for last: Duke's. This elegant, small hotel bar is a temple to the martini. I could see why it was frequented by James Bond author Ian Fleming and other martini lovers over the years. I cannot recall a more perfect martini. Head barman Alessandro Palazzi is among the most delightful, consummate bartenders I've had the pleasure to be served by. As he wheeled out a trolley laden with olives, lemons, ice, and gorgeous barware, he immediately impressed with his expert gin knowledge.

Asking where we were from, he launched into a rapturous account of his love for San Francisco gins 209 and Junipero, saying he's long been extolling the glories of Junipero. Well-versed and intimately acquainted with the best gins the world over, he dropped distiller names like "Arne" and "Fritz."

I asked for London's Sipsmith gin. Alessandro proceeded to bring out a sample of another locally-produced, small distiller Sacred so we could compare side-by-side. He mixed our martinis to icy perfection, gin's bite tempered with the refreshing cool of dry vermouth and a hint of lemon. This tiny, quiet haven remains among my favorite memories of London, an impeccable martini immaculately served lingering in my mind. **SFBG**

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[Goldeneravegan.com](http://Goldeneravegan.com)

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[goldenlotusvege.com](http://goldenlotusvege.com)


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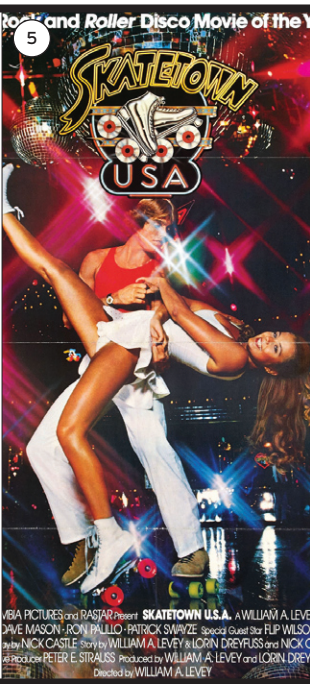
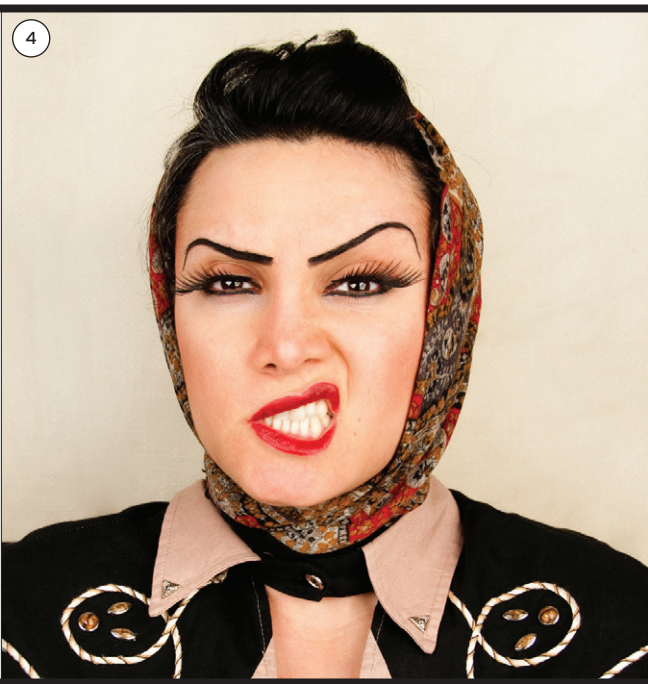
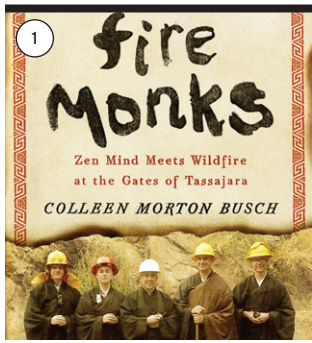
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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



## THURSDAY JULY 14

### EVENT

#### **Fire Monks: Zen Mind Meets Wildfire at the Gates of Tassajara**

Here's your spiritual riddle of the week, young grasshopper. Say you're a Buddhist monk. Two thousand fires are sprinting across California's tinderous golden landscape. The wind shifts. One blaze streams down a single unpaved road, the sole portal to your monastery. The conundrum expressed best by the Clash alights in your ever-mindful mind: should I stay or should I go now? In June 2008, five monks chose to stay when the Big Sur fires threatened Tassajara, the country's oldest Zen monastery. Author Colleen Morton Busch shares their story in her new book *Fire Monks: Zen Mind Meets Wildfire at the Gates of Tassajara*. Hear her read selections, plus stories from the monks and wild land firefighters, on how they successfully fought the fire with the fire within. **(Kat Renz)**

7:30 p.m., free  
San Francisco Zen Center  
300 Page, SF  
(415) 863-3136  
[www.szfzc.org](http://www.szfzc.org)

### EVENT

#### **"Cabaret Bastille"**

LitQuake revives the ghosts

of Left Bank bohemia for its cabaret and fundraiser Cabaret Bastille. Everyone's favorite modernists will be in the house — Anais Nin, F. Scott Fitzgerald, James Joyce, Djuna Barnes, Henry Miller, H.D. and of course, the salon dom herself Gertrude Stein — as local writers impersonate these legends and read selections from their work. Other merriments include songs by accordion-accompanied chanteuse Gabrielle Ekedal, a make-your-own-Matisse station, exquisite corpses, and much genius-inducing imbibing. **(Matt Sussman)**

8 p.m.–midnight, \$15  
Cellspace  
2050 Bryant, SF  
[www.brownpapertickets.com](http://www.brownpapertickets.com)

### EVENT

#### **"Crimes Against Horticulture: When Bad Taste Meets Power Tools"**

I earn most of my money on my knees, initiating a rampage of genocidal proportions upon the natural world. I pull weeds and I love the killing, though not without remorse, for who am I to judge? (As a nonbreeder, I'm biologically nil compared to the reproductive success of an invasive plant.) I wonder if funnyman gardener Billy Goodnick would diagnose this murderous spree a "crime against" or a "crime in the name of" horticulture? An award-winning land-

scape architect and host of the Santa Barbara television show *Garden Wise Guys*, Goodnick brings his humor-infused message of sustainability to horticultural criminals, crazies (any "compulsive rakers" out there?), and petal perfectionists alike. **(Renz)**

7 p.m., \$15  
Conservatory of Flowers  
100 John F. Kennedy, Golden Gate Park, SF  
(415) 831-2090  
[www.conservatoryofflowers.org](http://www.conservatoryofflowers.org)

### COMEDY

#### **Jay Pharoah**

Even though comedian Jay Pharoah is only 23, he is already a seasoned veteran of the stand-up circuit, hitting stages since his early teens and honing his hilarious impersonation skills. Eddie Murphy, Will Smith, and President Obama are among his stable of dead-on, side splitting impressions, some of which, along with his many other comedic talents, have been featured on national television since he joined the cast of *Saturday Night Live* last year. Pharoah's star is only certain to rise with more national exposure, so do yourself a favor and catch him this weekend in the cozy confines of Cobb's before it's too late. **(Sean McCourt)**

Thurs/14–Sun/17, 8 p.m.

Also Fri/15–Sat/16, 10:15 p.m., \$18.50–\$20.50  
Cobb's Comedy Club  
915 Columbus, SF  
(415) 928-4320  
[www.cobbscomedy.com](http://www.cobbscomedy.com)

## FRIDAY JULY 15

### PERFORMANCE

#### **Persepolis, Texas**

Sometimes it takes a Texas-reared second-generation Iranian American cisgendered female in drag to point out what should be obvious: "That this huge stage presenteth not but shows" (to quote an old Englishman who never set a pointy shoe in Texas). Is self-presentation of any kind just a drag act by another name? Isn't the real question whose terms apply in the fashioning of one's persona? Whose hijab is it anyway? San Francisco-based performance artist Maryam Farnaz Rostami explores the tenuous line between identity, persona, eroticism, and exoticism in her first evening-length solo show, embodying a handful of characters — including Rostami's celebrated drag persona Mona G. Hawd — in movement, music, and an unexpected narrative encompassing contemporary Iran, Iranian Texas, and queer San Francisco. **(Robert Avila)**

Fri/15–Sun/17, 8 p.m., \$20  
CounterPULSE  
1310 Mission, SF  
1-800-838-3006  
[www.counterpulse.org](http://www.counterpulse.org)

### FILM

#### **Skatetown, U.S.A.**

Billed as "The Rock and Roller Disco Movie of the Year!" — the people behind *Roller Boogie* (which came out the same year) must have taken great offense — 1979 crapsterpiece *Skatetown, U.S.A.* has been very hard to find for years. What a cast: top-billed rodent Scott Baio, a sluttied-up Marcia Brady (a.k.a. Maureen McCormick, who claimed she became a coke addict on this shoot), and 1979 Playboy Playmate-turned-1980-murder-victim Dorothy Stratten, to name just a few. Plus tons of actual roller-disco troupes — you can tell they thought this was their ticket to Broadway — and two genuinely talented dancers showcased as good and bad guy. The very *Warriors*-style villain is Patrick Swayze, making his film debut (his belt-whip skate solo smokes). With its mix of stupid skit comedy and stupider ensemble dramatics, *Skatetown, U.S.A.* is a fungal time capsule that played less-than-fresh even at its moment of birth. Yet it's kind of great anyway. This one-night only revival features free tube socks, presumably not-free beer, and a

post-screening roller disco party at Celspace. **(Dennis Harvey)**

7 and 9 p.m., \$15 (includes roller disco)  
Roxie Theater  
3117 16th St., SF  
(415) 431-3611  
[www.roxie.com](http://www.roxie.com)

### PERFORMANCE

#### **Hello, My Name is Joe**

Bringing a global perspective to the push and pull of power structures, Meridian Dance presents 8213 Physical Dance Theater's world premiere *Hello, My Name is Joe*, a site-specific work inspired by the concurrent visual art exhibition "In Extremis: Prints Monumental, Intimate." Based in Taipei, Taiwan, under the direction of Chuo-Tai Sun with collaborator Casey Avaunt (a Maine native), 8213 Physical Dance Theater reveals the ways humans emotionally and physically battle controls. Launching from the old children's song "Hello, My Name is Joe," in which the protagonist is asked by his boss to push, pull, and turn buttons, the work challenges the performers to negotiate their freedom within the walls of the Meridian Gallery. **(Julie Potter)**

Fri/15–Sat/16, 7:30 p.m., \$10–\$20  
Meridian Gallery  
535 Powell, SF  
(415) 398-7229  
[www.meridiangallery.org](http://www.meridiangallery.org)



What would *Shaft* be without its theme song?



## SATURDAY JULY 16

### FILM

#### **When Harry Met Sally ...**

They've brought salsa and swing dancing, a circus festival, and classical music to Union Square. Now the Jewels in the Square Performance Series reopens age-old debates about the nature of friendships and sex, the rebound girlfriend, and orgasmic deli dishes. The latest event on the outdoor-entertainment calendar (in partnership with Film Night in the Park and the San Francisco Jewish Film Festival) is a screening of 1989 classic rom-com *When Harry Met Sally*. Prime your funny bone for the upcoming 2011 SFJFF (opening night is July 21) with the ultimate "Can a straight man and a straight woman ever be just friends?" flick, starring Meg "On the Side" Ryan and Billy "Made a Woman Meow" Crystal. Bring a friend, significant other, or both. **(David Getman)**

8 p.m., free  
Union Square  
Geary at Powell, SF  
[www.sfjff.org](http://www.sfjff.org)

### MUSIC

#### **Black Dynamic Sound Orchestra**

"Blaxploitation" cinema is as much prized for its music as for

its leather-wearing, Afro-having, ass-kicking heroes and the vengeance that they wreak. What would *Shaft* (1971) be without its theme song? How could justice be adequately dispensed, or love properly made, without exceptionally funky grooves? It was with questions such as these in mind that the producers of *Black Dynamite* (2009) must have chosen Adrian Younge to score their filmic love song to black belts and pointy collars. Younge, who also edited *Black Dynamite*, created a perfect backdrop to a ridiculous movie, and wrote some great songs doing it. With Younge at the helm, Black Dynamite Sound Orchestra takes his vision on the road, performing selections from the *Black Dynamite* original soundtrack as well as unreleased tracks from a forthcoming album. **(Cooper Berkmoeyer)**

With Lord Loves a Working Man and the Struts  
10 p.m., \$12  
Bottom of the Hill  
1233 17th St., SF  
(415) 621-4455  
[www.bottomofthehill.com](http://www.bottomofthehill.com)

### EVENT

#### **Phono Del Sol Music and Food Festival**

Music festivals can totally suck. They cost an Xbox 360, take half a week of your life (that's never coming back) to see four bands that were in town at

small venues the month before, make you realize Kanye is better on YouTube, force you to fend off that bro who won't stop asking for drugs, and camp in a parking lot next to Porta-Potties. It's a little much. Thankfully the folks at the Bay Bridged blog and Tiny Telephone have you covered with this darling, commitment-free fest that combines two SF passions: music and food. They'll bring musicians including Aesop Rock, Mirah, and Appetite, and you bring your appetite (plus cash for Off the Grid's food trucks.) **(Ryan Prendiville)**

Noon-7 p.m., free  
Potrero Del Sol Park  
25th St. at San Bruno, SF  
[www.thebaybridged.com](http://www.thebaybridged.com)

## SUNDAY JULY 17

### VISUAL ART/EVENT

#### **"Google Family Day"**

In its "Doodle 4 Google: What I'd Like To Do Someday ..." exhibit (through July 19), the San Francisco Museum of Modern Art linked up with Google to showcase the works of 40 student artists. The works (selected from more than 100,000 submissions) were inspired by a prompt for kids to envision what they would like to do in the future — and channel that energy into redesigning a

logo for the website's continually changing home page. The moon-themed winner (which earned its seven-year-old creator, South San Francisco's Matteo Lopez, \$15,000 in college money plus a technology grant for his school) hit Google in May. The 39 other contestants have the pretty nifty consolation prize of having had their artwork hung in a museum before they've even hit 18. Today's "Google Family Day" event offers free entry for families with kids under 12, with special hands-on activities, performances, and more aimed at young artists. **(Getman)**

11 a.m.—4 p.m., free for families with children under 12  
San Francisco Museum of Modern Art  
151 Third St., SF  
(415) 357-4000  
[www.sfmoma.org](http://www.sfmoma.org)

## TUESDAY JULY 19

### MUSIC

#### **Parenthetical Girls**

Pop music. To some these two words together bring to fore images of cloying sweetness, a toothy smile in high gloss shrink-wrap bearing down on contented mall shoppers. Parenthetical Girls is here to remind us that pop still has cards up its sleeve, if not revel

in the antagonism. The willfully obscure recording project (usually) from the Pacific Northwest warps complex operatic composition à la Sparks and Eno, adds a dash of Morrissey's infamous ego, and ends up with songs that are almost caustically intellectual. Experimental it is, but not so much that the essential framework is smothered. Instead, Parenthetical Girls emerges as something uncanny; it draws you in with familiar pop music tropes but leaves you pleasantly unsettled. **(Berkmoeyer)**

With Extra Life and Sam Mickens  
9 p.m., \$7  
Hemlock Tavern  
1131 Polk, SF  
(415) 923-0923  
[www.hemlocktavern.com](http://www.hemlocktavern.com) **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

**(1) Fire Monks: Zen Mind Meets Wildfire at the Gates of Tassajara** (see Thurs/14); **(2) Billy Goodnick** (see Thurs/14); **(3) Jay Pharoah** (see Thurs/14); **(4) Persepolis, Texas** (see Fri/15); **(5) Skatetown, U.S.A.** (see Fri/15); **(6) 8213 Physical Dance Theater** (see Fri/15); **(7) When Harry Met Sally ...** (see Sat/16); **(8) Mirah** (see Sat/16); **(9) Parenthetical Girls** (see Tues/19)

8213 PHOTO BY FREDRICK'S  
FINEART; PARENTHETICAL GIRLS  
PHOTO BY ANGEL CEBALLOS



# arts + culture

See the Bay another way: panorama moments atop Slacker Hill and local fauna at Año Nuevo State Park and the Sonoma County Fair.

SLACKER HILL PHOTO BY ERIK ANDERSON; ELEPHANT SEAL PHOTO COURTESY OF CALIFORNIA STATE PARKS; PIG PHOTO COURTESY OF SONOMA COUNTY FAIR



## Great Bay escapes

Taking a break at a few of our favorite nearby getaways

By Caitlin Donohue and Marke B.  
culture@sfbg.com

### AÑO NUEVO STATE PARK

Due to their penis-noses and penchant for lazing about, no animal invites as much tittering as the male elephant seal. We are currently in the thick of their molting season (older males nap and shed on the beach

from July until the end of August), the perfect time to hike out to their hangout on the tip of Año Nuevo. Be sure you snag your visitor's permit — you'll need one to enter from April-August — from the entrance station.

Open March–Sept., 8 a.m.–6 p.m. 1 New Year's Creek, Pescadero. (Off Highway 1) (650) 879-2025, [www.parks.ca.gov](http://www.parks.ca.gov)

### ALAMEDA BOOZE DISTRICT

On the western edge of the island of Alameda, a one-time naval station has been repurposed into the discerning boozehound's day trip of choice. Located within a easy block's stumble of one another lie the tasting rooms of St. George Spirits (boasting absinthe, flavored vodkas, and coffee liqueur on the shelves) and Rock Wall Wine Company, a co-op of local wineries. They're both a sunny walk from the ferry terminal — stroll by the massive aircraft carriers docked

farther down the shore if you need to sober up after, or west to Rosenblum Cellars (2900 Main, Alameda) if you need more tastes. St. George Spirits, 2601 Monarch, Alameda. (510) 769-1601, [www.stgeorgespirits.com](http://www.stgeorgespirits.com); Rock Wall Wine Company, 2301 Monarch, Alameda. (510) 522-5700, [www.rockwallwines.com](http://www.rockwallwines.com)

### CANDLESTICK POINT STATE RECREATION AREA

Candlestick Point has gone through a lot of changes in its varied history — but its current incarnation as a well-tended, if sometimes landscaped-feeling, urban refuge perfectly jibes with our times. Refreshing views of the bay, some fantastic hiking trails, and a sense of seclusion (despite the nearness of Highway 101 and the stadium) make this a neat spot to picnic, bird watch, or fish. Don't forget to bring those layers though because sometimes the wind attempts to rifle gently through you. Candlestick Park exit off Highway 101, SF

### CHINA CAMP STATE PARK

Historically this waterfront slice on San Pablo Bay is important as the site of a Cantonese immigrant shrimp-fishing village in the 1800s (there's a wee museum). For nature, there's a delightful salt marsh and lazy-day winding paths drenched in sunlight and the calls of waterfowl. But — why hide it? — this is one of the best make-out places

on the bay, with couples gladly making hay in the grasses. After the picnic, of course. Wet your whistle for the Annual Heritage Day Celebration on Aug. 27, 11:30 a.m.–4 p.m. 101 Peacock Gap Trail, San Rafael. [www.parks.ca.gov](http://www.parks.ca.gov)

### INK WELLS

Damn this SF summer fog! Escape north to Marin, where just past Boonville and just inside the border of Samuel P. Taylor State Park lie these cool pools. The rocky, clothing-optional swimming holes cascade into each other and feature prime jump-off spots for the daredevils among us who can't be satisfied with a shady forest and some cold water on a hot day. Park your car just past Shafter Bridge (coming from Lagunitas) and walk underneath the copper-colored bridge to arrive.

Samuel P. Taylor Park, Sir Francis Drake, Lagunitas

### SLACKER HILL

Don't freak, you don't have to go far for nature adventures. This inappropriately-named Marin Headlands summit is just a 15 minute — albeit gnarly — hike up a gorgeous trail from a stop on the No. 76 Muni line. Once you've peaked, rest in the tall grass with a phenomenal 180 degree view of Sausalito, the bay, the bridges, and the city from downtown to the avenues. It's like you're inside one of those awesome Panoramio pics, but it's not freezing your computer.

Trailhead begins on the right, 100 feet downhill on McCollough from the Conzelman intersection, Marin County.

### UPCOMING FESTIVALS

#### SUNSET CAMPOUT

Three-day dancing and frolicking to superlative house music with thousands of others. With DJ Larry Heard, a.k.a. Mr. Fingers. Fri/15–Sun/17, \$125–\$150, Belden. [www.sunsetcampout.com](http://www.sunsetcampout.com)

#### PAL BLUES FESTIVAL

A smokin' BBQ competition will satisfy, as will roots and blues music from dozens of performers. Friday, July 22, 6 p.m.–8 p.m. and Saturday, July 23, 11 a.m.–8 p.m., free. Courthouse Square, 2200 Broadway, Redwood City. [www.palbluesfestival.com](http://www.palbluesfestival.com)

#### SONOMA COUNTY FAIR

It's the 75th year for this bonanza of California country living, with carnival rides, turkey races, vaudeville performances, wine tasting, and live music.

July 27–Aug. 14, various times, \$9, kids under six and seniors free. Sonoma County Fairgrounds, [www.sonomacountyfair.com](http://www.sonomacountyfair.com)

#### WANDERLUST

Bend over backward, outdoors, as yoga meets music with Michael Franti and Spearhead, Girl Talk, Cornflower, MC Yogi, and more.

July 28–31, \$24.50–\$450, Squaw Valley. [squaw.wanderlustfestival.com](http://squaw.wanderlustfestival.com)

#### GAIA FESTIVAL

Celebrate the earth by getting down (and dirty?) with India.Arie and Idan Raichel, Aaron Neville, the Wailers, Funky Meters, and dozens more. Aug. 5–7, \$5–\$180. Black Oak Ranch, Laytonville. [www.thegaiafestival.com](http://www.thegaiafestival.com)

#### GOOD OLD FASHIONED BLUEGRASS FESTIVAL

The Northern California Bluegrass Society goes all out with three days of pickin' and pluckin' campground jams and family fun.

Aug. 12–14, \$8.50–\$65. Bolado Park, Tres Pinos. [www.scbs.org/events/gov](http://www.scbs.org/events/gov)

#### OUTSIDE LANDS

A revamped food and wine aspect refreshes the massive SF music fest, whose star power includes Muse, Phish, and Arcade Fire.

Aug. 12–14, times and prices vary. Golden Gate Park. [www.sfoutsidelands.com](http://www.sfoutsidelands.com)

#### BODEGA SEAFOOD ART AND WINE FESTIVAL

Drink, dine, and shop to your heart's content. Also: Bodega Seafood Festival rubber duck races!

Saturday, Aug. 27, 10 a.m.–6 p.m. and Sunday, Aug. 28, 10 a.m.–5 p.m., \$8–\$15. children under 12 free. 16855 Bodega Hwy, Bodega. [www.winecountryfestivals.com](http://www.winecountryfestivals.com)

#### LOVEVOLUTION

The Bay's hugest legal outdoor rave returns, now in Oakland for your fun-fur, hands-in-the-air pleasure. There will be a million DJs.

Sept. 24, price and time TBD. Oakland Coliseum Grounds, Oakl. [www.sflovevolution.com](http://www.sflovevolution.com) **SFBG**

For more summer fairs and festival fun, visit [www.sfbg.com/summerfests](http://www.sfbg.com/summerfests).



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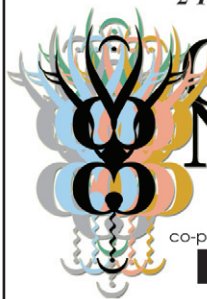
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On-hands family friendly inventions,  
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July 18 Discussion Panel

Elements of non-idiomatic compositional strategies  
free admission 7-9pm

July 20 Face Music

Theresa Wong, Joseph Rosenzweig  
Aurora Josephson, bran... (pos)

July 21 The Freedom of Sound

Tri-Cornered Tent Show w/Dina Emerson  
Positive Knowledge, Grosse Abfahrt

July 22 The Art of Composition

Gino Robair's Ensemble Aguascalientes  
Andrew Ralfo Dewar's Interactions Quartet  
Krystyna Bobrowski, Kanoko Nishi

July 23 Sonic Foundry Too!

**thingamajigs** Masters of Invention

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7/20-23 Q&A Sessions 7:15 -7:30 pm performance @ 8:15 pm

[www.outsound.org](http://www.outsound.org)

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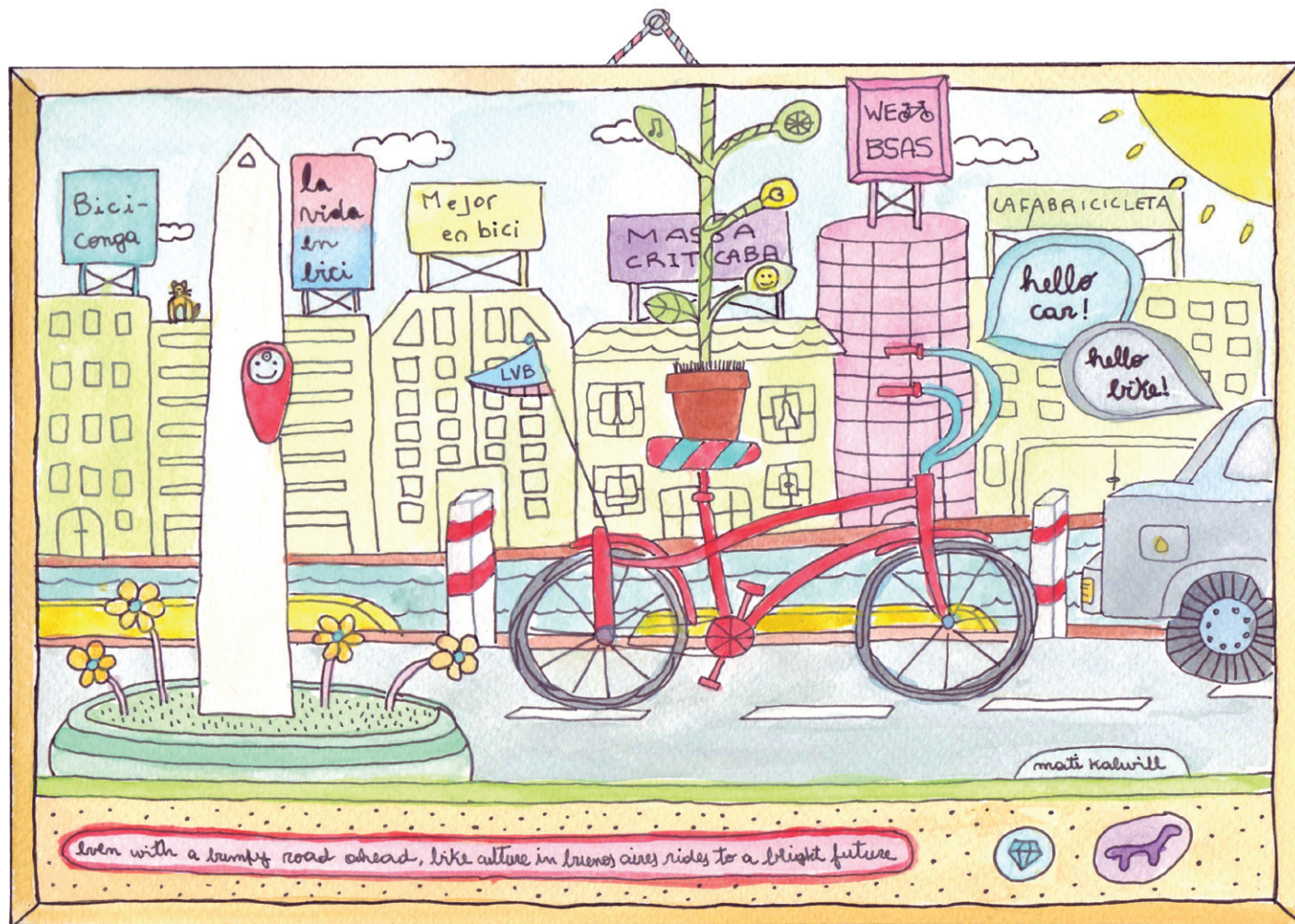
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Buenos Aires bike advocate Matias Kalwill took a break from his *vida en bici* to illustrate this article.

# Bicicultura

## Cruising the Buenos Aires bike scene

By Caitlin Donohue  
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**TRAVEL TALES** I couldn't take my eyes off it. It was gorgeous: a two-way protected bicycle lane. It went the length of Figueroa Alcorta Avenue, a wide, tree-covered boulevard that traverses Buenos Aires' central neighborhoods. And people were riding bikes on it — cruisers and those funky low-riding foldable bikes. It was a totally different but super-familiar scene. I had to join.

I didn't come to Buenos Aires expecting to find the bike culture I did. Call me provincial, but the Bay Area bike scene is so exhilarating — the various Bike Party group theme rides, the radical workshops of the East Bay's Cycles of Change, the gonzo tunes on trailers of the Bicycle Music Festival, SF Bike Coalition's advocacy work, the slammin' art and fashion of the Bikes and Beats parties — that it can make a body think we're taking the whole lane, as it were.

But what else is cruising around out there? "Buenos Aires does not have any for-

mal complete streets initiatives as the term is understood in the United States," says Andrés Fingeret, director of the Institute for Transportation and Development Policy (ITDP). Fingeret's organization helps cities on three continents — including Jakarta; Guangzhou, China; and Denver — create sustainable transit systems, so I figured the organization would be a good start if I was going to understand where Buenos Aires stands in terms of biking.

"It's a rare case," Fingeret continues in an e-mail to me. "A compact city with great weather that is very flat but has no history of urban cycling."

Following a visit from former Bogotá mayor and bike path champion Enrique Peñalosa, the Buenos Aires city government began working on 100 kilometers of new bike lanes in 2010, many of which are like the one I fell in love with: barrier-protected and luxurious. Buenos Aires even has *Mejor en Bici* ("Better on a bike"), a network of free bike rental stations for city residents.

"When these plans were presented, it seemed like a utopia, something that would be impossible in our city," says Fingeret. "Luckily

nowadays, it is debated less and less that bicycles deserve an important role in the mobility of *porteños* (residents of Buenos Aires)."

But it's one thing to create bike infrastructure — quite another to get people riding. And despite the city's ambitious plans, BA has some serious roadblocks when it comes to its population accepting bikes as acceptable forms of transit.

### DUMPSTERS IN THE BIKE LANES

A few days after catching sight of that first bike lane, I was on my way to La Bicicleta Naranja ("The Orange Bike"), the Buenos Aires equivalent of SF's Blazing Saddles bike rental shops. The shop is true to its word — it specializes in renting tangerine-colored cruisers for goober tourists.

Not to retrace the path of David Byrne's *Bicycle Diaries* too much, but there is something spectacular about seeing a new city from a banana seat. Being a tourist is way more attractive when you can check out multiple neighborhoods in a day, especially in a metropolitan area of 12 million people.

Compared to American cities, traffic in Buenos Aires had a different flow. "Right of way" is a more fluid notion with fewer traffic lights and stop signs but just as many people on the roads — bicyclists, motorists, and pedestrians just have to use their eyes a lot more. Also Buenos Aires appeared to have little emissions level oversight — *colectivo*

buses belched fumes into the streets, discouraging for people commuting without the protection of car walls and windows.

The reality of riding my bike through the city wasn't quite as paradisiacal as it appeared when standing on the curb — especially given motorists' ignorance of hand signals (they're still an uncommon practice among bicyclists there), oblivious pedestrians, and garbage bins parked in delineated bike lanes.

### "THE STREETS ARE FOR EVERYBODY"

On a busy street in one of the city's northern neighborhoods, a year-old bike workshop and skill-share operates out of the back room of a community center. Two days a week, the Fabricicleta is staffed by volunteer bike mechanics who created the workshop after they met through city's two-year-old Masa Critica (Critical Mass, in one of its many global incarnations), which attracts up to 2,000 riders in the warm summer months and takes to the streets every first Sunday at 4 p. m., with special rides on full-moon nights.

On any given day of operation, the tiny room is packed with mostly young people drinking yerba mate, pumping music, teaching each other how to fix flats and true wheels, and leaving donations for parts and to keep the shop running. It's similar to SF's Bike Kitchen — save for its provenance.

Buenos Aires' neighborhood *asambleas* were formed in the wake of the country's 2001 economic collapse, in the midst of runs on the banks, 25 percent unemployment rates, and looting — but also remarkable community organizing. In scenes reminiscent of this spring's Madrid *indignado* demonstrations, the city's plazas filled with demonstrations and entire neighborhoods occupied abandoned buildings, establishing a space where they could try to work through the seismic craziness rocking their country.

Villa Urquiza's *asamblea* was one of these — it once housed La Ideal pizzeria, whose sign hangs over the doorway and whose massive ovens still greet visitors. Still buzzing a decade after the crash, the *asamblea* now hosts political meetings, an anarchist library, occasional fundraiser parties with live music and cheap beer — and the Fabricicleta.

"This is a lifestyle," says Gustavo Troncoso, one of the workshop's six core volunteer mechanics. He was introduced to the Fabricicleta through cyclist friends and was impressed by the way people "come to spend the day, and then end up doing mechanics."

The shop protests throwaway culture, encouraging people to put in the time to resuscitate old bikes. Some of the volunteers who run the shop roll through with decades-old rides restored to impeccably detailed perfection. Another Fabricicleta goal is to provide bikes (and the smarts to maintain them) to low-income riders in the community.

Pausing from helping two young women take their bikes through a routine tuneup, Troncoso explains that riding in the city pro-



vides him with some much-needed autonomy from the sardine-packed subway system and environment-polluting car life. “When you get in a car and go somewhere quickly — well you’re not leaving much room for yourself.”

“The streets are for everybody,” he says. “We think everyone can share the same streets with respect. Bikes make you more autonomous, free — you can do it yourself.”

But the social stigma of bikes in Argentina is hard to shake. “Older people still believe that bicycles are for poor people,” says Troncoso, shaking his head. “It’s just a question of education.”

It’s easy to see why the Fabricicleta is packed during its open hours. People come to help out and tune up — but many are there just to kick it. More than a functional service center, the small room is a clubhouse in a town that’s not totally ready for the bike life.

### LA VIDA IN BICI

It would be simplistic to say there is a single face of Buenos Aires’ *bicicultura* (“bicycle culture”). But if you had to choose one, you might select native *porteño* Matias Kalwill, director of nascent bike culture blog *La vida en bici*.

Kalwill believes that his city is hitting a “creative boiling point” when it comes to bikes — and other cultural vehicles, for that matter. “Buenos Aires is in a sweet spot,” he tells me over a late night beer. “For example, there’s been new kinds of sounds emerging in the local music scene over the last few years — it’s like a new kind of *porteño* energy.”

A bicyclist since his high school days who previously worked in a young family education center, Kalwill and friends started Biciconga in October 2010. The group promotes the bike as a part of Buenos Aires’ burgeoning creative culture, not just as a cool toy.

“We wanted to generate bicycle culture by fashion or style. We wanted to make it cool — not just a hippie or sporty thing,” says Felix Busso, one of the group’s founders and a fashion photographer. They began organizing free bike parties, riding en masse to predetermined secret locations where live bands played. The parties took off and in February, Kalwill started *La vida en bici*.

In the beginning, he used it to share his bike illustrations and videos of various bike happenings. Its popularity grew quickly. Kalwill’s simple view of cycling freedom (“You know how superheroes fly around the city using their own energy? That’s what happens you ride your bike to see a friend across town.”) and anthropomorphic animal characters make bikes seem like something so elementary as to be a common sense part of city living.

The success of the blog and the events Kalwill sponsored through it earned *La vida en bici* entry into the British Council’s Climate Generation program, a worldwide network that supplies promising young environmental activists with the practical tools needed to make their organizations more effective. There is one of the program’s only bike projects.



I met Kalwill three months after the launch of *La vida en bici*, at an event he curated at the city’s *Museo de Arquitectura y Diseño* (The Museum of Architecture and Design). He and the other artists who’d begun working with *La vida en bici* had been granted use of the museum’s minimalist concrete basement as studio space and had lined it with whimsical bike illustrations, silkscreens, and photographs.

That day, the group was holding its second Bicifriendly event at the museum. On the schedule were art demonstrations, bike maintenance lessons, and a discussion with city experts on the potential of complete streets plans in the city. Kalwill was dashing around in his signature *Life Aquatic with Steve Zissou*-esque red beanie, playing welcome wagon, docent, and hype man.

“One year ago, none of this existed,” he said. “This idea that the bicycle was cool, that’s really something special. It broke into the culture of the city without permission. And since it didn’t ask permission, it has people asking, ‘Hey, where are you going?’”

But he’s had something to do with this shift in perception. The Biciconga collective and the artists in *La vida en bici* — rarely older than Kalwill’s 30 years — are experts at packaging the joy of riding a bike in the city into a thousand easily digestible, easily sharable forms — key in the Facebook era. Bicifriendly, although an inspiring moment for those who could make it to the architecture museum, would soon have its impact magnified one-hundredfold by sweetly soundtracked event videos and professional-

quality photographs posted onto blogs.

This dispersal is a big part of Kalwill’s plan. “For me, my work is like seeds. Thanks to the Internet, what I do is in part a result of things happening in other countries. And other things will come from what we’re doing here.” He is an avid follower of sites like Streetsblog in New York City, Los Angeles, San Francisco, and Washington, D.C., as well as the San Francisco Critical Mass site. He regularly posts bike happenings from around the world on his own websites.

*La vida en bici*’s tastemaking ability has also caught the attention of city officials. Paula Bisiau, director of the Palermo neighborhood government, tapped the group to create a “Bicifriendly plaza” featuring a massive mural inspired by *Luna de Enfrente*, a book of Jorge Luis Borges poems. In *La vida en bici*’s typical cartoonish style, the design will revolve around the question “What would it be like to ride a bike to the moon?”

Bisiau has high hopes for promoting *bicicultura* projects in her neighborhood. “We hope that these spaces will be starting points to develop more ideas to help foment the use of bicycles in the rest of the city of Buenos Aires,” she wrote to the Guardian. “I think that this change is possible because it’s positive and healthy for everyone. I’m sure that in four more years, we’re going to see many more bicycles in circulation throughout the whole city.”

But it’s not all line drawings and bike music. In the run-up to the July 9 mayoral election, representatives from the office of the city’s current mayor, Mauricio Macri, as

well as the two opposition candidates called Kalwill to discuss bike policy in the city.

He chatted with them about what’d he seen in the city — a bit reluctantly. Kalwill is loathe to get involved in politics, wary of the limitations they can impose on cultural movements. But soon afterward the two challengers reversed their previously held viewpoints that the city’s burgeoning bike lane network was a waste of street acreage and resources. Days before the election, everyone could agree that bikes were key to sustainable mobility. “It’s like bicycles won in this election,” reflects Kalwill, who maintains a strictly nonpartisan stance. Between the city’s cultural activists and politicians, he says, “the dialogue is happening.”

At a recent rally, Macri announced plans to build 100 new stations for the city’s *Mejor en Bici* program. Kalwill was pleased to learn of the plan but does have one bone to pick: at the moment all the free bikes are yellow. He thinks adding different colors to the mix would make the system more attractive to potential bike riders and would “reflect the diversity of the users.”

### RUNWAY TO CHANGE

I didn’t bring a bike to the June Masa Critica Buenos Aires ride, and it hurt — I wanted to ride it bad. But my flight back to the States was scheduled to depart in three hours so I stood beneath the massive obelisk that soars from a plaza in the middle of Buenos Aires’ 14-lane 9 de Julio Avenue, the widest street in the world, saying goodbye to my new friends on their two wheels.

But Buenos Aires wasn’t done with me yet — a volcano explosion in the Andes delayed my flight home for three days. As luck would have it, I neatly missed the Biciconga post-Masa bike runway show, where 30 bikers, fresh from the ride, rolled down a makeshift red carpet on the front porch of an organic food co-op to live music by the Mahatma Dandys, a local folk-rock ensemble.

Busso, a driving force behind the show, hoped the spectacle would be a moment that helped change the way Buenos Aires looks at the way it uses bikes. “The more people who use the bicycle, the better. The change will not come from the government, it will come from these groups.”

After biking in Buenos Aires, it seems clear that people in other cities are forming indigenous, exciting bike cultures. But this turn to bicycles is less of a globalized fad as much as water naturally finding its level. In a world where the future of fossil fuels is uncertain and people everywhere are beginning to see the need for a more sustainable lifestyle, urban biking is a matter of common sense.

For Kalwill, the rise of the bike means a better future for his home. “It brings hope that things can change. And we need big changes if we expect to survive in a world that’s getting more crowded and warmer. We need hope. In Buenos Aires, bikes seem to be providing that.” **SFBG**

ILLUSTRATION BY MATIAS KALWILL





Sweet souks alive: A pastry vendor in the Marrakech market displays his honey-dipped treats. | PHOTO BY DAVID SCHNUR

# Couscous with Al Qaeda

## Eating my way through the Arab Spring

By Marke B.  
marke@sfbg.com

**TRAVEL TALES** Earlier this year, a wave of revolution swept the Arab world: Tunisia and Egypt deposed their dictators through popular protest, almost all of it non-violent and nonsectarian, with similar uprisings — many still in progress — in pretty much every other country with a substantial Arab population. Democracy was the stated goal of many of these upheavals, and a newly technologized pan-Arab youth movement was leading the way to freedom via Facebook and Twitter, using social networking to undermine long-entrenched authoritarianism.

It was inspiring. It was exhilarating. It was absolutely delicious.

Hunky Beau and I wanted to taste the revolution. We planned a trip to check out Morocco — which, despite the nonviolent, populist

Fevrier 20 movement, had so far escaped turmoil due to a popular and quick-footed king — and Tunisia, which was still dazed by its quick success and which we wanted to support with our meager tourist dollars and a show of good will. The outbreak of air bombing in Libya stymied any plans to expand our journey to Egypt, so we made do with more time in our Spanish travel base, Madrid, which underwent its own plaza-occupying convulsions while we were there, influenced by the Arab Spring.

Besides the energy, though, we sought the flavors. The scintillating temptation of Maghreb (North African) cuisine, a hybrid of zesty Mediterranean, formal French, savory Arabic, Spice Route African, and indigenous Berber flavors, was possibly a mirage in this globalized world of ours, but it seemed one worth chasing, preferably by camel, even if it came served on a pizza with a side of fries. Also I wanted to explore my Arab heritage a bit — I'm half-Lebanese, but as pretty much everyone we met in North Africa observed, I have “Berber

face.” I'd eat my way to my roots!

So off we headed in April and May, a newly gay-married, half-Arab virtual drag queen nightlife columnist and a punk-rock Jewish leather enthusiast, backpacks laden, travel sporks at the ready.

### PIGEON PIE AND PISTACHIO JUICE

Fez, my friends, is magical chaos. You will hardly get a minute alone. The life of the justly famed souk (market) dominates this pale, sprawling adobe metropolis. You are here to buy things, and the citizens are going to use any means necessary to sell things to you. The labyrinthine souk itself befuddles and enchants: an ancient, arterial maze of sensory overload, jostling with polyglot shoppers, hard-haggling hawkers, dogged hustlers, shrieking children, braying mules, the odd scrawny chicken. No one wears fezzes. Intertwined roof slats suffuse the tiny passageways with idyllic light. Food stalls tower with rose hips, fig relish, lamb heads, preserved lemons, mint leaves for the ever-present national drink (syrup-sweet mint tea), and myriad pyramids of neon-tinted spices.

And always someone wanting to meet you, someone wanting to know where you're from. “Ali Baba!” some would call me, referring to my beard. “Obama!” many would say admiringly, shining with African pride, on learning we were rare American visitors. And then, ugh, “Schwarzenegger!” when we mentioned California.

Morocco doesn't have a native dining-out tradition, people eat big meals at home, so we had to hit up tourist restaurants for basic dishes like steaming heaps of vegetable couscous; bubbling, cumin-spiked lamb tajine; and the fabled kefta mkaouara, beef meatballs stewed with eggs and paprika. That was fine, these were good and everywhere. Street food was our real holy grail. Hunky Beau was observing Passover in the Sephardic kosher tradition, which meant avoiding most doughs, so he munched on a array of meaty kabobs. Moroccans will skewer and roast almost anything. Meanwhile, I went all in for a Fez specialty, bastilla (pigeon pie), snagged from a jolly vendor near the ATM at the Bab Boujeloud gate. The small, addictive, golden-baked phyllo triangles stuffed with squab, cinnamon, almonds, salt, and sugar steamed with savory sweetness. I ate, like, 10.

When the pandemonium became too much, we clung to thick, musky camel burgers on the roof of Cafe Clock, located in a medieval water clock tower; drank fortifying bowls of tomato lentil *harira* soup from the nice guy next to the garish Cremerie Disney Channel ice cream parlor; or rested in Place Baghdadi, a huge square surrounded by the old city's crenellated walls, where the city's mass of unemployed young men gathered in the evening to socialize and dig through a massive clothing swap. There we sipped tart glasses of radioactively chartreuse pistachio juice, purchased from a cart run by Fatal Tigers, the boisterous fan club of Fez's champion soccer team, and discussed world affairs with the city's male youth. (Morocco was packed with lively women who, apparently, were busy doing things. We did eventually make a few female friends. however.)

By the way, did I mention that young Arab people — and 65 percent of the Arab world is under 30 — are *freaking gorgeous*? Seriously, we're about to see some major Arab children flooding our runways. But most of them are dressed in G-Star Raw knockoffs, which I guess is like Old Navy now in Europe? And who knew that those cute boys whispering “shooky” weren't offering us hash at all, but blow jobs? *Oh well*.

Older Moroccan men gathered in the evening to play the backgammon-like *shesh besh* and talk politics at sidewalk cafes, like Salon de Thé Afaf, where we joined them for espresso with a side of water (*café noir avec l'eau*) a Fez staple, and nibbled on roasted chickpeas sprinkled with cumin, watching the hurly-burly street scene and Al Jazeera simultaneously in the fading pink light. No matter what was happening in other Arab countries — like satellite dishes and vehicular hubbub, Al Jazeera's breathless revolution reporting was everywhere — young King Mohammed VI had so far managed to dodge the boot by immediately offering, and later following through on, constitutional reforms. Compared to everywhere else, this country of 32 million was almost too peaceful. Or so it seemed.

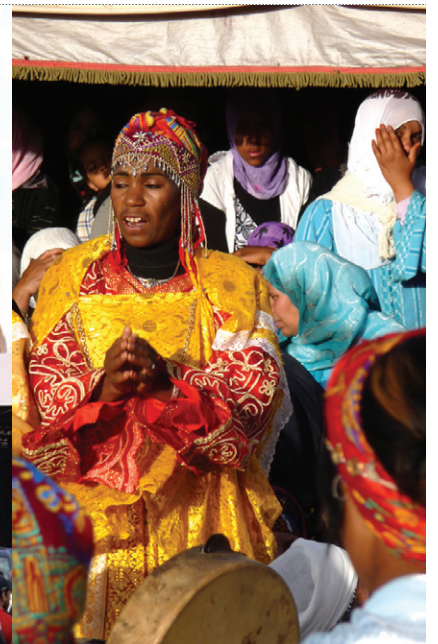
### A BOWL OF SNAILS

It smelled like the sewers had been backing up all week by the time we entered Marrakech, so a gas explosion didn't seem so entirely out of the question. We'd just come from the “Hollywood of Africa,” Ouarzazate, where *Lawrence of Arabia* and *Gladiator* were filmed. A fantastically diverse former caravan trade route outpost, Ouarzazate lay on the edge of the Sahara and was the gateway to the Draa Valley, studded with crumbling Berber warrior ksars (fortresses) from long ago. While there, we happened upon an enormous International Women's Day celebration, bursting with brightly attired female clans, ululations abounding. It was some fierce female power out there. And we had to check out one of North Africa's top French-Berber restaurants, Relais Saint-Exupéry — named after *The Little Prince* author and storied desert aviator's private runway — where, for about \$30 we could pull out the stops with an eight-course formal *diner Français*. Lapin and canard pate, balled melon pelted with pink peppercorns, a tangy, deep-red *dromedaire avec sauce “Mali,”* and a tiny chalice of Berber fig liquor were soon finished off, as was a yummy bottle of full-bodied 2002 Domaine du Sahari Guerrouane Rouge. That's right, even in the Sahara I could sniff out wine.

Now, unearthly, overcast, red-walled Marrakech thrummed with activity, masses of tourists pouring into the huge, famous Djemaa El Fna square. Djemaa is basically where all your *Raiders of the Lost Ark* fantasies of Morocco come to life — snake charmers, smoke-pouring food stalls, boisterous storytellers, scheming monkeys, even (yes!) elaborate drag shows. Except, of course, for all the cell phones, dreadlocked Spanish kids in genie pants, and tacky French families dressed in the worst cheap Quechua brand travel wear imaginable. Obviously, colonialism didn't win.

The morning of April 28 we'd hunted in





Left, a steaming bowl of snails in Marrakech. Center, an Al Qaeda wannabe strikes Cafe Argana in Djemaa El Fna square, killing 17. Right, a scene from the International Women's Day festival in Ouarzazate, Morocco. | PHOTOS BY DAVID SCHNUR

vain for bisara, a thick pea breakfast soup drizzled with green olive oil from Moulay Idriss, but had given up, grabbed a couple *kaab el ghzal* ("gazelle's horns," small croissants stuffed with almond paste) and decided to e-mail our folks.

We were in a nearby Internet cafe when the blast hit. The clock rocked against the wall: 10:56. A man in a hooded shepherd's tunic at the terminal next door looked up at me, panicked, and then mimed ducking under his desk as a question. I wasn't sure how to answer. When no immediate second blast came, we hurried out of the building. No source of the explosion could be found, but Hunky Beau and I both had the same thought: the square. We walked about 100 meters and rounded the corner into catastrophe.

It looked like the Cafe Argana, a large, terraced tourist favorite, where backpackers regularly stopped for ice cream sundaes, had folded in on itself. A man dressed in a tuxedo gestured like a mad maitre d' from the collapsing second floor to the crowd below, most of which was covered with debris. We surged forward to see what we could do, but people were already hauling off bodies. I saw a frantically shaking, middle-aged white woman lifted in the air with no legs. A man's bald head lay on a table, an arm (his?) had landed like a limp bird on a crumpled metal railing. Yellow tablecloths were used as stretchers, as shrouds. Finally, the ambulances came.

Stunned, we walked slowly from the square. Morocco was supposed to be safe! Rumors quickly spread. Someone was smoking by a gas canister. An oven had exploded. An old furnace burst. Polisario, the Western Saharan separatist group, had struck. The anti-monarchical Fevrier 20 movement had turned violent. Possibly Al Qaeda itself?

It kind of was. In the end, 17 people died, Moroccans as well as foreigners, including a 10-year-old girl. A man in his 20s named Adel Othmani is accused of dressing "like a Western hippie" with long hair and a guitar case, ordering an orange juice, and leaving

behind a bomb that he later detonated with a cell phone. (The Fevrier 20 movement led a peace vigil the night of the bombings, at which people symbolically drank glasses of orange juice to protest terrorism.) Al Qaeda in the Western Maghreb officially denied involvement — though it supported the outcome — but it seems Othmani was a terrorism junkie, trying previously to get into Iraq and Chechnya, and the government claims that he bombed the Argana as a tribute to Al Qaeda. This was like his audition! What psychological madness can grip our world's young. I had never been so close to pure evil.

The people of Marrakech are nothing if not resilient, though. A day later and it was almost as if nothing happened. Out came the snake charmers, out came the Quechua Frenchmen. (Al Qaeda is tired, anyway — the Arab Spring is mostly about the economy and internal reform, not religious war and anti-Westernism.) All the tourist restaurants and food stalls were closed in the square though. Since we were still in shock and hardly had any appetite, we took the opportunity to order some of the more adventurous things on offer in the market. A bowl of snails ladled by a handsome vendor held a surprisingly delicious broth (soup will always help) and the snails, extracted with a toothpick, were more chewy than slimy, like salty jerky. And a shared ground beef heart sandwich, richer than anything, washed down with an avocado shake, even richer than that, helped calm our stomachs. Our thoughts, however, remained disquieted.

#### TUNA TUNISIENNE

OK, food. "Thank you Facebook" read graffiti in English on Avenue Bourguiba, Tunis' main thoroughfare. "The women of Tunisia are and will remain free" read another in French. And another in Arabic: "Bourguiba is for the people," referring to either the road itself or the beloved Westernizing dictator it was named after, who ruled before the dictator the people just kicked out.

Tunisia is regarded as the most educated

country in North Africa — a program of free schooling proved deposed authoritarian Ben Ali's undoing when students, frustrated by the lack of jobs, used their knowledge to organize and overthrow him. (We met a street hustler named Wassam, for example, who said he held degrees in art history, math, and textile design, because what else had there been for him to do except keep enrolling in school?) So if we felt intimidated that everyone in Morocco was expected to speak at least three languages fluently — French, Standard Arabic, and Moroccan Arabic — here was a whole country of people who could probably help build a superconductor.

Five months after the revolution, however, and the recession was still there. General disgruntlement was simmering again. Protesters, impatient for the July general elections (later postponed until October) were showing up on the ministry steps. The shine of the revolution appeared to be tarnishing. Still, everyone we met was so intensely proud of what they'd accomplished, positively giddy with their newfound freedom of speech. We had no problem making conversation. Any lingering bitterness about the Bush era seems to have been dispelled once President Obama signed on to NATO's bombing campaign against Gadaffi. They *hate* Gadaffi.

Because of the recent clashes between protesters and police, however, the interim government had imposed a 9 p.m. curfew right when we arrived. That made it difficult to find dinner — northern Tunisians are European in their late eating habits — but everyone seemed to take it in stride. Cafes were bustling on the evening sidewalks beneath Tunis' famous mid-20th-century architectural gems. Plates came laden with Tunisian staples: creamy mechouia (eggplant salad), bread and dipping harissa (hot red pepper paste), young olives, salade Tunisienne (shredded tuna with olive oil and tomatoes), and slata (mixed salad). Our dinner experience — with alcohol! — at seafood paradise L'Orient included octopus steaks simmered in cumin sauce and

a dazzling platter of fruits de mer. (Tunisia has 700 miles of glittering Mediterranean coastline, a seafood lover's paradise.) A row of restaurants serving cuisine from the southern city of Sfax hooked us on salt-and-pepper fried fish over couscous and stewed rabbit with pequillo peppers. And, believe it or not, Tunisian sandwiches, stuffed with tuna, olives, harissa, and french fries, are bangin'.

A certain wide-eyed tension between the past and future could be felt everywhere in the white and turquoise city. Cell phone ads targeting gay men, however ambiguously, had started showing up, and gay groups were emerging from the shadows with blogs and Facebook pages. At the same time, some religious women were reembracing the head-covering *hijab*, banned since 1981. Hip-hop had fueled the revolution — the aggressive sounds of El General, DJ Costa, and Blid Boy blared next to those of classic divas like Fakheta Amina and Oum Kalthoum and more traditional *rai* singers. (And then there were the ethereally overamplified calls to prayer from the muezzins high atop their minarets, some of them divas in their own right, auditioning for *Arabian Idol*. You've never heard the Koran recited until you've heard it AutoTuned.)

Finally, there's the Carthaginian connection, with breathtaking mosaics and legendary landmarks from the classical empire that rivaled Rome scattered everywhere. We could barely tear ourselves away from the great archaeological treasures of the Bardo Museum, located in an old harem, but we were eager to make our way to the south, where the revolution began, and where we heard the oja (sausage stew) was piping hot. **SFBG**

*More tasty camels, another brush with Al Qaeda, and an Englishwoman who said God told her to drive through Libya with a Jesus fish on her trailer: read the second part of this article at [www.sfbg.com/couscous](http://www.sfbg.com/couscous)*





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# Ariel Soto-Suver's world of animals



**Pygmy Elephants, Kinabatangan River, Borneo, Malaysia, 2010.**



My husband Sam and I spent three days along this river, spotting hornbills and proboscis monkeys. On the last day, we came across a herd of these gentle mini-giants, who played along the shore of the river for almost an hour, just 10 feet from our boat. Sadly, they are very much in danger of disappearing — the exploding palm oil business is decimating their habitat.



**Green Sea Turtle, North Shore, Oahu, Hawaii, 2010.** My mom, a.k.a. Snorkel Mom, read that there was a tiny beach along the North Shore where giant green sea turtles like to chill. There's no sign on the beach, but after several hairy U-turns we found the beach, and several gigantic turtles, lazing at sunset in the sand.



**Yellow-Eyed Penguin, Dunedin, New Zealand, 2010.** Unlike most penguins, the yellow-eyed penguin is unique in its mating habits. It likes to nest in the woods, under trees, just like this fellow we found while hiking along the coast of New Zealand. Only a few thousand of these penguins remain, mostly due to excessive tree removal along the coast for pasture land.



**Monkey Cat, Koh Libong, Thailand, 2008.**

After gorging on a huge pile of stir-fried noodles prepared by an elderly lady in a turban, we wandered around the small village in search of even more delicious local food. Instead, we came across this cool little customer. The special love child of one monkey and one cat? Probably.



trash pop culture news, notes, and reviews



It could happen: *The Man and Shadow on the Land*.

## TV party

**TRASH** These days we're used to TV series regularly offering better, more serious, and more relevant drama than mainstream movies, a notion unthinkable not long ago. But even at the height of boob tube silliness, when zero cable alternatives and FCC strictures resulted in mostly bland programming, there was some room for deviation from formula. That room was primarily occupied by TV movies, which began being produced in 1964. By decade's end they were a broadcast staple, earning strong ratings and lessening the need for networks to purchase old theatrical-release films for broadcast.

In the 1970s TV movies would increasingly take on social issues. That kind of activist edge was still pretty rare, however, when two little-remembered telepics the Vortex Room is showing on Thursday, July 14 first aired. Both are dated relics stylistically but surprisingly prescient politically.

*The Man* (1972), which was given a brief theatrical release after being made for ABC, was adapted from Irving Wallace's trashy bestseller by *The Twilight Zone*'s Rod Serling — fair enough, since its conceit must have seemed science fiction at the time. James Earl Jones plays a fusty academic Senate president pro tempore suddenly swept into the Oval Office after circumstances wipe out the succession line before him.

Having a "black," "Negro," or "jigaboo" (depending on who's talking and how publicly) commander-in-chief naturally brings out the not-so-latent racism in the various old white male power-mongers used to minority colleagues being powerless token figures. Polite and

awed by his position to a fault — he's no 2008 Barack Obama — our protagonist nonetheless learns to stand up for himself and his office, even if that means making some decisions unpopular with black voters.

Four years earlier, another trashy novelist (Sidney Shelton of *The Other Side of Midnight*) had the pretty good idea of updating (without crediting) Sinclair Lewis' 1935 cautionary novel *It Can't Happen Here* — about a "patriotic" political party pushing the country toward a fascist dictatorship — as a modern action-suspense series. What with Vietnam protests, campus unrest, civil rights struggles, and so forth, the concept of our nation undergoing civil war was evidently too hot for the networks. They passed even after the original script had been shorn of nearly all direct political commentary.

Nonetheless, feature-length pilot *Shadow on the Land* is fairly strong (and violent) meat for the era. Its hectic portrait of a nation oppressed by governmental "security" brutality, air travel restrictions, etc. on one side, destabilized by a "Society of Man" underground resistance on the other is a metaphor applicable to the Nazi threat of Lewis' day, Nixon vs. the Left, or post-Patriot Act America. It's by turns wooden, heavy-handed, shrill, and sophisticated — not exactly good, but still a credible picture of something that could well happen here, perhaps more easily now than in 1968.

(Dennis Harvey)

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## foxy brown

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EXPLICIT CONTENT

MCs wanna eat her: Foxy Brown's 1999 album *Chyna Doll* deserves a filthy-fun place in the summer jams pantheon.

## Foxy saves

By Andre Torrez  
arts@sfbg.com

**SOUND TO SPARE** Sweating in that crevice behind your knee? Notice more mesh tops in the Castro than usual? Or maybe you're like me, pretending it's Wimbledon but really just stinking up the tennis courts at Dolores Park. It seems the Bay Area is actually being blessed with some unusually above-average temperatures this summer. But even when the fog inevitably rolls back in, sticky-hot summer jams don't necessarily have to be about weather. They can be a *mentality*. So allow me to stroll down Memory Lane with a fitting album for these should-be-sizzling times.

Chock-full of lyrical wit and endless one-liners, 1999's *Chyna Doll* (Def Jam) by Foxy Brown is the downright filthiest album of all time. Brown (only 19 at the time) had me inappropriately quoting her ill flows all summer long. Stuff like "MCs wanna eat me, but it's Ramadan" or "Gimmie some room, all I need is some dick up in my womb" are among the most graphic, but rate as some of my favorites. I probably appreciated them even more back then, when I was equally as young, angsty, closeted, and still living at my parents'.

The Brooklynite's brazen delivery of FCC-unfriendly rhymes (every track drops the F-bomb) was probably a combination of marketing brilliance and dumb luck that made for her best-sounding album. On this sophomore effort, she received solid reviews from mainstream press. Even the British magazine *Q* weighed in saying, "There's more to her than simply showing off and swearing." And boy does she love swearing. On the track "4-5-6" she rhymes the word "shit" with "shit" 15 times.

Admittedly a huge part of the appeal for me was that such raw content was coming from a female. (Note: Jay-Z contributed heavily as did many other male hip-hop notables on writing and production). I guess I ignorantly found novelty in the manifestation of a female feeling need to prove herself to the industry. Sure, women curse — and there were other femcees before her. In fact, it was an era of stiff competition with the likes of Missy Elliot, Jean Grae and Brown's legendary rival and cohort Lil' Kim. But it was Brown who titillated me with her confidence and cockiness, asking, "Do you know how many words I've flown past?" She was the undisputed queen of hardcore.

The song "My Life" explains this black girl's ordeal, struggling with the price of fame while explicitly chronicling the falling out between her and former friend Lil' Kim. Here

we get the depth that *Q* must have been referencing with lines like "I ain't asked to be born." Whether she intended it or not, she reveals an existential vulnerability, one that queer youth could certainly relate to. Her descent turns darker, more chilling, and profoundly plain to see with the line, "Sometimes I wanna slit my wrists and end my life y'all." It's clear she had a lot more on her plate than her beef with Kim.

Foxy also calls out gender's double standards when she raps, "If I was a dude, they'd all be amused. But I'm a woman, so I'm a bitch — simple as that," pointing out how femininity can be a hindrance to achieving success in hip-hop. With clever wordplay she takes on the theme of inequality, sometimes through simple metaphor ("My bullets hurt same as yours"), other times with more lyrical prowess ("Talk slick, suck dick for money in ya hand, I'm like bitch ...I got mo' money than yo man!")

This isn't to say that *Chyna Doll* isn't littered with the materialistic clichés common in mainstream hip-hop. But there's a refreshing air of entitlement involved that is unapologetic. After all, it was released at a time when rap reigned supreme and MP3 downloading hadn't yet collapsed the industry's marketing model. There was plenty of money to be made. Brown tells us exactly what she wants written on the license plate of her Lexus as she rides in a decade later to light up another summer. **SFBG**



# Calling the doom tune

San Francisco Mime Troupe's new show lambastes apocalypse as capitalist distraction in *2012: The Musical!*

By Robert Avila  
arts@sfbg.com

**THEATER** *2012: The Musical!*, the San Francisco Mime Troupe's latest offering in its annual free outdoor theater shows, opens in the Oval Office, where President Obama (Michael Gene Sullivan) — face painted a garish red, white, and blue — sells out Workingclass Man (Cory Censoprano) at the bidding of his spooky capitalist overlords. It plays like a parody of agitprop conceits and, sure enough, it is. Audiences sprawled on the glade at the northwest corner of Dolores Park this Fourth of July (the production tours throughout the summer and fall across the Bay Area and beyond) were being treated to the radical stylings of "Theater BAM!", a tiny left-wing theater company fighting the good fight against the Man and the Pigs, among other stock characters in the black-and-blue pageant of industrial and postindustrial capitalism.

It earned a good laugh, this dramatic faint. The scene ends, the company takes its bow, and the "real" play begins as life imitates art with uncomfortable (and self-referential) complications: the members of Theater BAM! are indeed committed to overthrowing the system, but have been at it some time now with limited results and redundant gestures. Worse still, the company is facing an unprecedented financial crisis that has them leaning toward corporate sponsorship.

This last detail appalls at least one member, steadfast artistic director Elaine (Lizzie Calogero). But the rest of the company finds itself swayed by Elaine's sister and fellow BAMmer, ambitious daytime corporate sellout Suze (Siobhan Marie Doherty), otherwise busy climbing the ladder as assistant to investment banker Arthur Rand (Victor Toman). ("It's all dirty money," she sings, in composer-lyricists Pat Moran and Bruce Barthol's bouncy 1950s-style R&B. "If you don't take dirty money you don't have any money at all.")

Rand, for his part, tired of competing with the piffling "people" in the political marketplace, gets the



Jesus (Michael Gene Sullivan), Nostradamus (Cory Censoprano), and a Mayan priest (Victor Toman) do the apocalypse boogie in *2012: The Musical!*

idea (with Suze's prompting) to buy himself a politician outright. The serviceable Senator Pheaus (Sullivan) does nicely in this position (i.e., supine). Eagerly, desperately following Rand's explicit instructions, the telegenic Pheaus pushes forward Wall Street's business-as-usual agenda through a ready rhetorical smokescreen of nebulous and all-pervading fear.

Meanwhile, the stalwarts of Theater BAM! find themselves underwritten by an ostensibly progressive, feel-good corporation called Green Planet, Inc., headed by a bubbly Ms. Haverlock (Keiko Shimamoto Carreiro) who, with hands clasped firmly on the purse strings, "offers" increasingly invasive production suggestions. The upshot? A new musical about the end of everything called *2012*, replete with Mayan priests and giddy millennial mayhem. Needless to say, apocalypse doesn't go so well with political commitment or revolutionary change, but dovetails quite nicely with an apolitical consumerist ethos of all now and damn the future.

Directed with reliable snap by SFMT vet Wilma Bonet (augmented by Victor Toman's big-time small-stage choreography) *2012: The Musical!* is a solid SFMT production attuned to the timber of the "end times," not as a biblical prophesy but as capitalist conspiracy. It also flags the messy compromises made all too easily by artists and audiences alike with "the system." The script (by longtime head writer Sullivan, with additional dialogue from Ellen

Callas) is along the way dependably smart and funny — and seemingly inspired at least in part by the recent Flake flap (to wit, Congressman and Arizona Republican Jeff Flake's attack on NEA chair Rocco Landesman last May for the NEA's funding of the 52-year-old left-wing San Francisco Mime Troupe). The half a dozen songs are equally snazzy, with admirably clear and pointed lyrics, and while the singing is not as strong as in recent years, the comic acting is first-rate.

But if the story complicates the usual agitprop scenario represented by the fictitious Theater BAM!, it can also be too pat to be wholly satisfying. The excuse offered business as usual by the distracting and enervating fear of the millennium has several sources after all, including the pernicious hard-on by religious demagogues for spiritual redemption in a fiery end (a crowd and pathology wonderfully exposed in SFMT's *Godfellas*). The solutions as presented here are also less than clear. Getting the airhead Senator Pheaus to save the day by reading a speech crafted by our heroes, instead of his Wall Street handlers, only underscores the idea that such "representatives" are ventriloquist dummies who lean left or right depending on whose forearm is up their ass. Those guys are Theater Bum, and they're overfunded. **SFBG**

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# BAM 6



Hafez Modirzadeh. Photo: Jaro Olejar

ETHEL: Ralph Farris, Mary Rowell, Cornelius Dufallo, Dorothy Lawson. Photo: Dennis O'Kleiman

IN THE YBCA FORUM, JUL 23

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IN THE SCREENING ROOM, JUL 21

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by Alex de Renzy

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IN THE GALLERIES, THRU SEP 25

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# Black and white and red all over

## The San Francisco Silent Film Festival unearths a USSR classic

By Dennis Harvey  
arts@sfbg.com



**FILM** Mikhail Kalatozov's career had a large hole in the middle, one that remains incompletely explained. Why were the two periods of his greatest work separated by roughly three decades? Why did he make almost nothing between? The answer definitely involved Stalin and his fickle cultural watchdogs, even if the full reason for such a long lull (or fall from favor) might never be known.

At least he was spared a permanent gulag vacation, which would have deprived us of a late 1950s reflowering that resulted in three world classics still being discovered in the West — particularly since 1964's astonishing *I Am Cuba* got rereleased under Francis Ford Coppola and Martin Scorsese's auspices 16 years ago. If you've seen that or another Kalatozov film, it's distressing to think he spent any time unwillingly idle, since every feature still accessible today is some kind of masterpiece.

The San Francisco Silent Film Festival's 16th annual edition offers the last feature he made before that mysterious long withdrawal from the director's chair. *Nail in the Boot* (1931) lasts just 53 minutes, but packs in more photographic and editorial ideas than a dozen features twice its length. It's a dazzling application of sheer stylistic invention to propagandic material. Yet rather than please the apparatchiks upstairs, it ticked them off enough to derail Kalatozov's career for a good spell.

Born in Tbilisi, Georgia, he began working as an actor, editor, and cinematographer in that (reluctant) Soviet republic's 1920s film industry, eventually graduating to directing documentaries celebrating the USSR's industrial, agricultural, and cultural advancement. Little is known about a first narrative feature, 1930's *Little*

*Blind Girl*. But the same year's semi-staged *Salt for Svanetia* won acclaim for its strikingly poetical imagery of life in a remote Caucasus Mountains village.

That success presumably greased the way for the larger endeavor of *Nail in the Boot*, which mixes up the epic and the intimate, beautiful shots of lovingly lit machinery and glowing worker faces intercut with striking battle vistas and the proverbial cast of thousands. The story can be reduced to the title's troublesome metal inch: when enemy forces strand armored train "Guardian of the Revolution" between blown-up track sections, a lone comrade (Aleqsandre Jaliashevili) is dispatched on foot to notify HQ. Running over hill and dale, he's severely hampered when the poorly made boot from his own factory falls apart, driving a binding nail into his foot. As a result, his trapped compatriots are gassed to death before reinforcements arrive.

At a huge subsequent Party trial, our fallen hero is excoriated as a traitor for stopping to soak his painful, bleeding foot. "You shot them! The undelivered dispatch was like a bullet!" "He spared his feet and destroyed the armored train!" angry comrades shout, calling for his head. But this nameless prole finally defends himself, indicting his footwear's shoddy workmanship as at least equal in fault. *Nail in the Boot* was intended as a parable (based in turn on a Russian folk tale) urging Soviets to always perform superlatively for the good of all, whatever their job. A final intertitle accuses lazy bones present: "Among you spectators: are there many like the bootmakers?"

That message seems simple and unimpeachable enough, not to mention spectacularly presented. Yet *Nail* had the ill fortune to arrive just as USSR arts ideology was changing. The experimentation encouraged in the 1920s was now judged indulgent "formalism"



**A wardrobe malfunction of epic proportions dooms a soldier (and ultimately his comrades) in Mikhail Kalatozov's 1931 *The Nail in the Boot*.**

unsuitable for the masses, while a new school of nail-on-the-head "Social Realism" took shape as the sole officially state-sanctioned artistic guideline. Kalatozov's film was denounced as confusing and unrealistic on petty grounds, as well being guilty of "formalistic aestheticism." The film was banned, for a long time considered lost, and beyond a couple features at the start of World War II, Kalatozov was kept offscreen — albeit kicked upstairs to various film administrative posts.

He did well enough in those capacities to become the Soviet film industry's emissary to Hollywood for an extended late 1940s stay. Hobnobbing with stars, he greatly admired the major studios' streamlined production methods and technical advances — but like a good comrade, returned home to condemn Tinsel Town as the apex of capitalist decadence. (Hell yeah!) Then, finally, he was considered rehabilitated enough to trust behind a camera once again.

The results, after a few more conventional features no longer in circulation, were stupendous: 1957's *The Cranes Are Flying* introduced a new Kalatozov, energetic and inventive as ever, director of photography Sergei Urusevsky's wildly mobile camera replacing rhythmic Eisensteinian montage as his primary instrument. Taken as a cinematic emblem of Khrushchev-era Cold War thawing, it was an international triumph, even if its tragic wartime romance now seems less conceptually unique than two extraordinary (if far less popular) next ventures.

*The Unsent Letter* (1960) is one of the movies' great man vs. nature depictions, as Soviet geologists searching for diamond deposits in remotest Siberia fall prey to that land's geographic and climatic extremes. *I Am Cuba*, a Soviet-Cuban collaboration depicting the Cuban revolution on a humongous scale, was derided as being "too Russian" by the Cubanos, "too formalist" (or whatever the current ideological phrase was) by Moscow. Forgotten for decades, it's been much written about lately — suffice to say Roger Ebert thought it contained the single "most astonishing [shot] I have ever seen," amid 141 minutes full of such wonders.

After less idiosyncratic but impressive 1970 Soviet-European superproduction *The Red Tent* (1970) — an arctic adventure with international stars like Sean Connery and Claudia Cardinale, shot in locations as frigid as 40 below zero — Kalatozov died at age 70, planning another impossibly ambitious epic. In a perfect world, he'd actually finish it, his cryogenically frozen brain retrieved from some secret polar lab. Imagine what he could do with a Steadicam and 3-D; James Cameron might find himself merely a wee prince of the world by comparison. **SFBG**

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Ali had the fruit punch: A Tribe Called Quest's Q-Tip, Phife Dawg, and Ali Shaheed Muhammad.

PHOTO BY MICHAEL RAPAPORT

# Buggin' out

Michael Rapaport goes searching for A Tribe Called Quest

By Max Goldberg  
arts@sfbg.com

**FILM** Actor Michael Rapaport probably didn't set out to make a hip-hop *Metallica: Some Kind of Monster* (2004), but that's pretty much where his portrait of A Tribe Called Quest ends up. The first half of *Beats, Rhymes & Life: The Travels of A Tribe Called Quest* is predictably worshipful, slathering on low angles and slow motion to cover mediocre live shows. More effectively, Rapaport traces the Queens group's brief incubation period and subsequent breakthroughs in what would later be called alternative or, more obnoxiously, conscious hip-hop. A slew of notable followers and contemporaries toast Tribe's first three albums, but by the time Rapaport catches up to the group's 2008 reunion even their longtime friends De La Soul are wishing they'd call the whole thing off.

The documentary slides into the *Monster* zone of hurt feelings and passive aggressive behavior in accounting for the group's split after their inappropriately named 1998 album, *The Love Movement*. Phife Dawg and Q-Tip are the warring egos, though perennially slighted Phife is really no match

for the imperially cool Tip. DJ Ali Shaheed Muhammad is the Kirk Hammett of the outfit, looking on helplessly as the two bigger personalities make a mess of things. Tribe's transgressions seem wholesome compared to *Metallica's* binging (we hear a lot about sugar addiction from Phife, the self-proclaimed "funky diabetic"), but it's similarly a case of childhood friendships distorted by success.

It's not that surprising that the recent glut of cookie-cutter rock docs has for the most part left hip-hop untouched — someone like Jay-Z hardly needs the help of a bozo with Final Cut Pro to spin out self-mythologies. Rapaport's portrait is utterly conventional, but there's still novelty in a story about aging in hip-hop. Because Q-Tip basically just wants to talk music and Ali seems genuinely shy of the spotlight, turbulent Phife emerges as the emotional center of the film. He shakes off his wife's suggestion that he should see a therapist, but that's very much the mode of his rambling address to the camera. "I love hip-hop, but as it is now I could do with or without it," Phife says at one point. That's not what we expect from a fan's notes, and *Beats, Rhymes & Life* is the stronger for it.

Those who appreciate Tribe's

flowing soul sound will find interesting tidbits spread thinly across the film: roll calls of the original legends of New York City hip-hop; fond reminiscences of the group's Afrocentric costuming ("Some questionable shit," per Black Thought); Phife's breakout "Yo!" at the top of "Buggin' Out"; and especially Q-Tip's refined taste for loops (he gives a great reenactment of discovering the sublime groove for "Can I Kick It?" on an old Lonnie Smith record). One would happily trade 10 minutes of mediocre performance footage for more production insights (Ron Carter's contribution to the Low End Theory hardly rates a mention), though Pharrell Williams' rhapsodic praise goes some ways toward plugging the gap.

Rapaport doesn't pursue more interesting questions of race and politics that naturally follow the band's crossover appeal. And as is so often the case with hagiographies, discussion of broader musical trends comes to a halt when the group in question hits the big time. A stray exception is when bookish Questlove mentions that Tribe's third album, *Midnight Marauders*, and the Wu-Tang Clan's debut, *Enter the Wu-Tang (36 Chambers)*, came out on the same day in 1993 — the last great day of classic hip-hop according to him, though one could just as easily read it as a sea change away from Tribe's good vibes. **SFBG**

**BEATS, RHYMES & LIFE: THE TRAVELS OF A TRIBE CALLED QUEST** opens Fri/15 in Bay Area theaters.

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**Shockman celebrates his new EP with a guest appearance at Dub Mission Sun/17. | PHOTO BY TOMAS PALERMO**

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

**No Room For Squares** Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.

## THURSDAY 14

**ROCK/BLUES/HIP-HOP**

**"Blue Flame"** DNA Lounge. 9pm, \$20.  
Emerging artist showcase with Starting Six, Iamsu, Symba, and more.  
**Dead Westerns, Slow Motion Cowboy, Bad Backs** Bottom of the Hill. 9pm, \$10.  
**Nellie McKay** Yoshi's San Francisco. 8 and 10pm, \$15-20.  
**My Victim, Midnight Chaser, Lazerwolf** Three Parkside. 9pm, \$7-10. Save KUSF Benefit with DJs Lored, TheLastAngryManny, and Lil Joe.  
**"Nerd Rock Fest Night #1"** Hemlock Tavern. 7:30pm, \$12. With Three Day Stubble, Weird Paul, Shittapa Oyabun, and HogWidn.  
**Paper Bird, Shannon McNally** Hotel Utah. 8pm, \$10.  
**Portugal the Man, White Arrows** Rickshaw Stop. 9pm, \$13.  
**"Save KUSF Benefit: Garage-A-Go-Go"** Independent. 8pm, \$15. With the Standells, Devil-Ettes, C'Mon Everybody, Bitter Honey's, and more.

## JAZZ/NEW MUSIC

**"Bastille Day Celebration with Gaucho Gypsy Jazz"** Mechanics' Institute, 57 Post, SF; (415) 393-0100. 7pm, \$18.  
**Cosmo Alleycats featuring Ms. Emily Wade** Adams Building, 540 Valencia, SF; (415) 864-2419. 9pm, free.  
**Dave Parker Quartet** Purple Onion, 140 Columbus SF; (415) 956-1653. 7:30-10:30pm, free.  
**"Kim Nalley Sings Nina Simone"** Rrazz Room. 8pm.  
**Mike Irwin Trio** Rose Pistola, 532 Columbus, SF; [www.rosepistola.com](http://www.rosepistola.com). 8pm, free.  
**Nate Wong Trio** Savanna Jazz. 7pm, \$5.  
**Organsm featuring Jim Gunderson and "Tender"** Tim Shea Bollyhood Café. 6:30-9pm, free.  
**SF Jazz Hotplate Series** Amnesia. 9pm.  
**Soul Jazz party with Chris Siebert** Royal Cuckoo, 3202 Mission, SF; [www.royalcuckoo.com](http://www.royalcuckoo.com). 7:30pm, free.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.

**FOLK/WORLD/COUNTRY**

**Lagos Roots Afrobeat Ensemble, DJ Jeremiah and the Afrobeat Nation** Café Du Nord. 9pm, \$12  
**Rolando Morales** Biscuits and Blues. 8 and 10pm, \$15.  
**Tinariwen, DJ Harry Duncan** Bimbo's 365 Club 8pm. \$30.

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CONTINUES ON PAGE 30 >>



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## THURS/14 DANCE CLUBS

CONT&gt;&gt;

**Culture Corner** Koko Cocktails, 1060 Geary, SF; [www.kokococktails.com](http://www.kokococktails.com). 10pm, free. Roots reggae, dub, rocksteady, and classic dancehall with DJ Tomas, Yusuke, Vinnie Esparza, and Bashshaka and ILWF.

**Guilty Pleasures** Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.

**1984** Mighty. 9pm, \$2. The long-running New Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests.

**Thursday Special Tralala** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by

Dr. Musco and Unbroken Circle MCs.  
**Thursdays at the Cat Club** Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.  
**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

## FRIDAY 15

### ROCK/BLUES/HIP-HOP

**Colbie Caillat** Bimbo's 365 Club. 9pm, \$27.50.  
**Cash'd Out, Sweet Chariot, Jeffrey Luck** Lucas Brick and Mortar Music Hall, 1710 Mission, SF; [www.brickandmortarmusic.com](http://www.brickandmortarmusic.com). 9pm, \$13.

**Corner Laughers, Debutante Hour** Amnesia. 7pm, \$5.

**Crazy Squeeze, Lydia and the Projects** Thee Parkside. 9pm, \$7.

**Dear Hunter, Kay Kay and His Weathered Underground, O'Brother, Native Thieves** Bottom of the Hill. 7:30pm, \$15.

**Dirty Vegas, Frail, Polaris at Noon** Independent. 9pm, \$17.

**Generational, Gardens and Villa, HIJK** Café Du Nord. 9:30pm, \$10.

**Groovality** Union Room at Biscuits and Blues. 8:30pm, \$10.

**Hindershot** 50 Mason Social House, 50 Mason, SF; [www.50masonsocialhouse.com](http://www.50masonsocialhouse.com). 9pm, free.  
**Steve Kimock and friends** Great American Music Hall. 9pm, \$30.

**"Nerd Rock Fest Night #2"** Hemlock Tavern. 7:30pm, \$12. With Three Day Stubble, Chablis, John Trubee, Gyoriagyo, and Merchants of the New Bizarre.

**Tamika Nicole, Chamara Pittman** Showroom, 1000 Van Ness, SF; (415) 346-5597. 9pm, \$10.

**Lavay Smith and Her Red Hot Skillet Lickers** Biscuits and Blues. 8 and 10pm, \$20.

**Strangelove: A Tribute to Depeche Mode, Luv n' Rockets: A Tribute to Love & Rockets, Spellbound: A Tribute to Siouxsie and the Banshees** Slim's. 9pm, \$15.

**Streetlight Manifesto, Reel Big Fish, Rodeo Ruby Love, Maxies** Regency Ballroom. 7pm, \$23.

### JAZZ/NEW MUSIC

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.

**Mon David** Savanna Jazz. 7pm, \$10.

**Jazz organ party** Graham Connah Royal Cuckoo, 3202 Mission, SF; [www.royalcuckoo.com](http://www.royalcuckoo.com). 7:30pm, free.

**"Kim Nalley Sings Nina Simone"** Rrazz Room. 8pm.

**North Beach All Stars** Rose Pistola, 532 Columbus, SF; [www.rosepistola.com](http://www.rosepistola.com). 8pm, free.

**Tito Puente, Jr. Orchestra** Yoshi's San Francisco. 8 and 10pm, \$24.

**Vaughan Johnson Jazz Combo** Jack's Club, 2545 24th St., SF; (415) 641-1880. 7pm, free.

### FOLK/WORLD/COUNTRY

**Gondwana, One Chot, Jah Yzer, DJ Julicio** Elbo Room. 10pm, \$20.

**Lulacruza** Red Poppy Art House. 9pm, \$12-20.

**Mahadev** Kaleidoscope Free Speech Zone, 3109 24th St, SF; [www.kaleidoscope-freespeechzone.com](http://www.kaleidoscope-freespeechzone.com). 8pm, \$5-10.

**Windy Hill, TED** Plough and Stars. 9:30pm, \$6-10.

### DANCE CLUBS

**Afro Bao** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

**Bardot A Go Go's Post-Bastille Day Party** Rickshaw Stop. 9pm, \$10. With DJs Brother Grimm and Pink Frankenstein, the Devil-Ettes, and more.

**DJ What's His Fuck** Riptide Tavern. 9pm, free. Old-school punk rock and other gems.

**Trannyshack: Kylie Minogue Tribute** DNA Lounge. 9:30pm, \$12. Drag fun with Becky Motorlodge,

Precious Moments, Raya Light, Miss Rahni, and others, plus a Kylie look-a-like contest and more.

**Vintage** Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

## SATURDAY 16

### ROCK/BLUES/HIP-HOP

**Alkaline Trio, Smoking Popes, Dead Country** Slim's. 8pm, \$25.

**Aunt Kizzy's Boyz** Biscuits and Blues. 8 and 10pm, \$20.

**Black Dynamite Sound Orchestra, Lord Loves a Working Man, Struts** Bottom of the Hill. 10pm, \$12.

**Quinn Deveaux and the Blue Beat Review, Mumlers** Independent. 9pm, \$15.

**Form and Fate, Shuteye Unison, Glaciers** Hemlock Tavern. 9:30pm, \$7.

**Left Alone, Static Thought, Civil War Rust** Thee Parkside. 9pm, \$7.

**"Patiopalooza"** El Rio. 8pm, \$8. With Burn River Burn, Art in Heaven, Mission: Blackout, Chris James, and Mavalour.

**Silent Comedy, Saint Motel, Tambo Rays** Café Du Nord. 9:30pm, \$12.

**"We All We Got"** Club Six. 9pm, \$10-15. Hip-hop showcase with Keith Murray, hosted by Sellassie.

### JAZZ/NEW MUSIC

**Mon David** Savanna Jazz. 7pm, \$10.

**Eddie Duran Duo** Rose Pistola, 532 Columbus, SF; [www.rosepistola.com](http://www.rosepistola.com). 8pm, free.

**Eggplant Casino** 50 Mason Social House, 50 Mason, SF; [www.50masonsocialhouse.com](http://www.50masonsocialhouse.com). 9pm, free.

**"Kim Nalley Sings Nina Simone"** Rrazz Room. 8pm.

**Soul Jazz Party with Jules Broussard and Chris Siebert** Royal Cuckoo, 3202 Mission, SF; [www.royalcuckoo.com](http://www.royalcuckoo.com). 7:30pm, free.

**Tito Puente, Jr. Orchestra** Yoshi's San Francisco. 8 and 10pm, \$24.

### FOLK/WORLD/COUNTRY

**David Aguilar** Mission Cultural Center, 2868 Mission, SF; [www.missionculturalcenter.org](http://www.missionculturalcenter.org). 7:30pm, \$12.

**Good Luck Thrift Store Outfit, Brothers Comatose, Misisipi Rider, Bootcuts** Great American Music Hall. 8:30pm, \$15.

**Seun Anikulapo Kutu and Egypt 80, Khaira Arby and her Band** Regency Ballroom. 9pm, \$26.

**Lulacruza** Red Poppy Art House. 9pm, \$12-20.

### DANCE CLUBS

**Afro Bao** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

**Bootie SF: Hubba Hubba Revue** DNA Lounge. 9pm, \$8-15. Mash-ups and burlesque.

**Fringe** Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJs Blondie K and subOctave.

**New Wave City Masquerade Party** Blue Macaw, 2565 Mission, SF; [www.newwavecity.com](http://www.newwavecity.com). 9pm, \$7-12. New wave and 80s alternative with Skip and Shindog. Masks encouraged!

**Saturday Night Soul Party** Elbo Room. 10pm, \$10. Sixties soul with DJs Lucky, Phengren Oswald, and Paul Paul.

**Smiths Night SF** Rock-It Room. 9pm, free. Revel in 80s music from the Smiths, Joy Division, New Order, and more.

**Sunugal.CA** Bollyhood Café. 9pm, \$7-10. Celebrate West Africa and the African Diaspora with VJ-DJ Sabar and DJ Migane, plus host VJ Oumar.

**Triple Threat vs. Oakland Faders** Mighty. 10pm. All-vinyl DJ battle.

**Wild Nights** Kok BarSF, 1225 Folsom, SF; [www.kokbarsf.com](http://www.kokbarsf.com). 9pm, \$4. With DJ Frank Wild.

**World Town** Ruby Skye. 10pm. With PeaceTreaty, Trevor Simpson, and St. John.

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## SUNDAY 17

### ROCK/BLUES/HIP-HOP

**"Battle of the Bands"** DNA Lounge. 5:30pm, \$12. Competition with Kings and Crooks, Lions Become Lambs, Weslester, and more.

**English Beat, My First Earthquake** Sigmund Stern Grove, 19th Ave at Sloat, SF; [www.stern-grove.org](http://www.stern-grove.org). 2pm, free.

**Kamp Kamille, Eddie Cohn, As Is** Brass Band Amnesia. 9pm, \$7-10.

**Mallard, Poodles, Woolen** Hemlock Tavern. 9pm, \$6.

**"Seaweed Sway Showcase"** Make-Out Room.

**GUARDIAN presents:**  
THE SAN FRANCISCO BAY GUARDIAN

# BARDOT A GO GO

DJS:  
**BROTHER GRIMM**  
**PINK FRANKENSTEIN**  
**CALI KID**  
& THE DEVIL-ETTES

**FRIDAY JULY 15**  
9pm

**RICKSHAW STOP**  
155 FELL ST, SF  
\$10 • ALL AGES

## Post-Bastille Day DANCE PARTY

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HAIR DESIGN FROM 9-11 PM!

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## TINARIWEN

**DJ HARRY DUNCAN**

**WED. JULY 20**  
**DOORS 7 / SHOW 8 • \$28 • 21 & UP**

## TIM ROBBINS

**& THE ROGUES GALLERY BAND**

**JAMIE DRAKE**

**FRI. & SAT. JULY 22 & 23**  
**DOORS 8 / SHOW 9 • \$23 • 21 & UP**

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+ 7/23: **STUNG**

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\$5 PBR & SHOT ALL NIGHT LONG!!

**7/15 SAVE KUSF BENEFIT WITH DJ'S IN EXILE**  
10PM \$5-\$20 DONATION

**7/16 GET DEAD! THE STICKY THROTTLES**  
10PM \$5

**7/17 SCHLITZ INDUSTRY NIGHT**  
9PM-CLOSE! DEALS ALL NIGHT LONG!

**7/18 MEATBALL MONDAYS W/ STEPH & DWAYNE**  
9PM ASS-END HAPPY HOUR 11PM - CLOSE

**7/19 TEQUILA TERROR TUESDAYS**  
FLICK STARTS @ 11PM FREE  
TEQUILA & TECATE ONLY \$6 @ 10PM THE TERROR STARTS ON THE BIG SCREEN... NOT FOR THE WEAK HEARTED!!

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**WEDS JULY 13**  
**RADEMACHER 9PM**  
SLOW TRUCKS + BUILT LIKE ALASKA \$6

**THURS JULY 14**  
**STREET EATERS + YI 9PM**  
DETACH DOLLS + THE FUCKING OCEAN \$5

**FRI JULY 15**  
**OLDIES NIGHT**  
DJ'S PRIMO, DANIEL & LOST CAT  
NASTY OLDIES ALL NITE LONG 10P \$4

**SAT JULY 16**  
**BOOTY BASSMENT**  
SHAKE YER CHICKEN NOODLE WITH A COKE ON THE SIDE  
DJ'S RYAN POULSEN & DIMITRI DICKENSON  
DROP OLD SCHOOL BOOTY SHAKERS 10PM \$5

**SUN JULY 17**  
**THE YOUNGER LOVERS**  
COURTNEY & THE CRUSHERS  
DIRTY CUPCAKES + DJ'S GARY FEMBOT  
MISTY & BRONTEZ 9PM \$5

**MON JULY 18**  
**ELEPHANT & CASTLE + THEMAYS**  
AIR'BODY + BENITO  
+ A COUPLE O' DJ'S • 8PM \$5

**TUES JULY 19**  
**FACE THE RAIL 8:30PM**  
PORKERIA + BUM CITY SAINTS \$5

**BINGOTOPIA EVERY THURSDAY**  
PLAY & WIN GOOFY PRIZES 7PM  
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HAPPY HOUR MON-FRI 5P  
9P \$1 OFF ALL WELLS & TAPS  
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SAT AFTERNOON RECORD SWAP • JULY 23 6PM - 9PM FREE



8pm, \$7. With Masuga, Miwa, and Moomaw.

## JAZZ/NEW MUSIC

**Jazz organ party with Lavay Smith and Chris Siebert** Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

**Joe Cohen Trio** Rose Pistola, 532 Columbus, SF; www.rosepistola.com. 8pm, free.

**"Kim Nalley Sings Nina Simone"** Rrazz Room. 7pm.

**Kelly Park** Savanna Jazz. 7pm, \$5.

**Dave Solbach, Jason Martineau, Fred Randolph, Benn Bacot** Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.

**Shahzad Sepanlou** Yoshi's San Francisco. 7pm, \$35.

**Sunday jazz jam** 50 Mason Social House, 50 Mason, SF; www.50masonsocietyhouse.com. 9pm, free.

**Tom Lander Duo** Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.

## FOLK/WORLD/COUNTRY

**Pezhham Arkhavass** Red Poppy Art House. 8pm, \$12-20.

## DANCE CLUBS

**Batcave** Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steeperlot Necromos and c\_death.

**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep and guests DJ Shockman and Dub ID.

**Jack** Lookout, 3600 16th St, SF; www.look-outsfc.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.

**La Pachanga** Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

## MONDAY 18

### ROCK/BLUES/HIP-HOP

**Daniel Menche, Damion Romero, R. Jencks, Gerritt Wittmer, DJ That Hideous Strength** Amnesia. 7pm.

**Lipbone Redding** Biscuits and Blues. 8 and 10pm, \$15.

**Scream Like You Mean It, Breathe Carolina, Chiodos, I See Stars, Color Morale, Mod Sun, Air I Breathe** Regency Ballroom. 5:45pm, \$18.

### FOLK/WORLD/COUNTRY

**Liam O'Maonlai, Colm O'Riain, Lucia Comnes** Café Du Nord. 8pm, \$20.

**Pistolera, Candelaria, DJs Santero and El Kool** Kyle Elbo Room. 9pm, \$8.

## DANCE CLUBS

**Death Guild** DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.

**M.O.M.** Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.

**Sausage Party** Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

## TUESDAY 19

### ROCK/BLUES/HIP-HOP

**Buster Blue, Tyler Jakes, Calafia** Hotel Utah. 8pm, \$8.



**WED 7/13 7PM DOOR, 8PM SHOW \$15**  
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**JONATHAN RICHMAN**  
W/ TOMMY LARKINS ON DRUMS!  
ADVANCE TICKETS: BROWNPAPERTICKETS.COM

**THU 7/14 7PM DOOR, 8PM SHOW \$15**  
LIVE! ONSTAGE!  
**JONATHAN RICHMAN**  
W/ TOMMY LARKINS ON DRUMS!  
ADVANCE TICKETS: BROWNPAPERTICKETS.COM

**FRI 7/15 7PM \$12ADV/\$15DOOR**  
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RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!

**SAT 7/16 7PM \$12ADV/\$15DOOR**  
**MORTIFIED**  
A COMIC EXCAVATION OF PRIVATE TEENAGE DIARY ENTRIES, POEMS, & LOVE LETTERS

**EVERY SATURDAY NIGHT! 10PM \$5**  
**EL SUPERRITMO!**  
ROGER MAS Y EL KOOL KYLE  
CUMBIA, DANCEHALL, SALSA, HIP-HOP

**SUN 7/17 7:30PM \$8**  
**SEAWEED SWAY SHOWCASE**  
MASUGA • MIWA • MOOMAW!

**MON 7/18 9PM FREE!**  
**REAL FUN W/ DJ CHO CHO**

**TUE 7/19 7PM NO COVER!**  
**HEARTBREAKS & HANGOVERS**  
DJ NEIGHBOR NICK & FRIENDS  
HONKY TONK, NASHVILLE & OUTLAW COUNTRY

**9:30PM NO COVER!**  
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**2011 UPCOMING EVENTS**

**FRIDAY JULY 15**  
**BLOCKHEAD**

**SATURDAY JULY 16**  
**PAUL HEMMING**

**FRIDAY JULY 22**  
**HEYOKA**

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**WEDNESDAY 07/13**  
8PM • \$10 ADV & DOOR  
• A.J. Roach and The Machines of the Pleistocene  
• Ian Thomas Parks

**THURSDAY 07/14**  
8PM • \$8 ADV & \$10 DOOR  
• Paper Bird  
• Shannon McNally

**FRIDAY 07/15**  
9PM • \$8 ADV & DOOR  
• Cellar Doors  
• Weapons of the Future  
• Voodoo Fix  
• Parae

**SATURDAY 07/16**  
9PM • \$FREE  
• Another Tangent  
• The Guverment  
• Mission Manequins

**SUNDAY 07/17**  
12 - 3PM • \$FREE  
• Bluegrass Brunch with the Afternoon Delight Social Band

8PM • \$8 ADV & \$10 DOOR  
• Goldenboy  
• Lia Rose  
• Shannon Curtis

**MONDAY 07/18**  
7:30PM • \$FREE  
Bay Guardian Readers Poll Best Open Mic  
• Open mic with Brendan Getzell

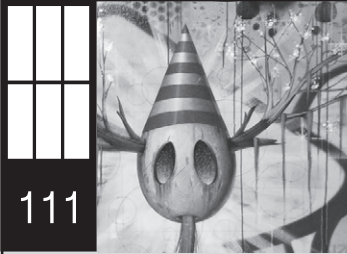
**TUESDAY 07/19**  
8PM • \$8 ADV & DOOR  
• Buster Blue  
• Tyler Jakes

**WEDNESDAY 07/20**  
8PM • \$8 ADV & \$10 DOOR  
• Jeremy Messersmith  
• The Lumineers  
• Rin Tin Tiger

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**WEDNESDAY | JULY 13**  
**DO THE CREW**  
5-10PM | \$5 | 21+  
BI WEEKLY WEDNESDAYS | DJ SEVEN AND SOL

**SOLAR BATTLE OF THE BANDS**  
7:30-12PM | 21+  
PRESENTED BY SESSION SOLAR

**THURSDAY | JULY 15**  
**HAPPY HOUR - ZAPPA ROOM**  
5-9PM | 21+  
PRESENTED BY 111 MINNA GALLERY

**SATURDAY | JULY 16**  
**DR. SKETCHY: SUMMER IN THE CITY**  
5-8PM | \$12 REGULAR/\$10 FOR STUDENT/TEACHER | 21+  
PRESENTED BY DR. SKETCHY

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10PM-2AM | 21+  
PRESENTED BY BOOGIE EVENTS

**TUESDAY | JULY 19**  
**DR. SKETCHY: EVA VON SLUT**  
5-8PM | \$12 REGULAR/\$10 FOR STUDENT/TEACHER | 21+  
PRESENTED BY DR. SKETCHY

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**Griffin House, Peter Bradley Adams** Café Du Nord. 8pm, \$15.

**Mishka, Beautiful Girls, Anuhea** Independent. 8pm, \$15.

**Owl City, Mat Kearny and Unwed Sailor** Warfield. 7pm, \$28.

**Paranethetical Girls, Extra Life, Sam Mickens (the Dead Science)** Hemlock Tavern. 9pm, \$7.

**Eric Sardinas** Biscuits and Blues. 8 and 10pm, \$20.

**Scarlet Stoic, theRUMBLEFISH, Blank Manuscript** Bottom of the Hill. 8:30pm, \$8.

**Eclectic Company** Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro. **SFBG**



**WED 7/13 9PM \$5**  
ELBO ROOM PRESENTS  
**"CHRISTMAS IN JULY"**  
THE YULE LOGS,  
UNI & HER UKELELE,  
MARY VAN NOTE, DJ REAL,  
& DJ NEIL MARTINSON (SMILE)

**THU 7/14 9:30PM \$5**  
AFRO-TROPI-ELECTRIC-SAMBA-FUNK  
**AFROLICIOUS**  
WITH DJS/HOSTS:  
**PLEASUREMAKER, SENOR OZ** PLUS  
**STRONGHOLDSOUND**  
AUDIO REFUGE RECORD RELEASE PARTY FEATURING  
**WONTANARA**

**FRI 7/15 10PM \$15/\$20**  
EARSHOT ENTERTAINMENT PRESENTS  
**GONDWANA** (CHILE),  
**ONE CHOT,**  
**JAH YZER**  
(JAH WARRIOR SHELTER HIFI),  
**DJ JULICIO** (CHILE)  
ADVANCE TICKETS: EVENTBRITE.COM

**SAT 7/16 10PM \$10**  
SPINNING '60S SOUL 45'S  
**SATURDAY NIGHT SOUL PARTY**  
WITH DJS **LUCKY, PAUL PAUL,**  
**PHENGREN OSWALD**  
\$5 DISCOUNT IN SEMI-FORMAL ATTIRE

**SUN 7/17 9PM \$6**  
**DUB MISSION** PRESENTS THE BEST  
IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH  
**DJ SEP** PLUS SPECIAL GUEST DJS  
**SHOCKMAN** AND **DUB I.D.**  
(VOLTAGE MUSIC, OTHERDUBWISE PRODUCTIONS)  
RELEASE PARTY FOR **SHOCKMAN'S**  
SHOCK THE SOUND EP (VOLTAGE MUSIC)

**MON 7/18 9PM \$8**  
ELBO ROOM PRESENTS  
**PISTOLERA** (NYC)  
**CANDELARIA** WITH DJS  
**SANTERO & EL KOOL KYLE**  
(EL SUPERRITMO)

**TUE 7/19 9PM \$7**  
ELBO ROOM PRESENTS  
**BRAZILIAN WAX**  
FORRO DJ NITE WITH DJS  
**P-SHOT & BAMBINO**  
DANCE LESSON AT 9 PM

**WED 7/20 9PM \$8**  
ELBO ROOM PRESENTS  
**BARN OWL**  
**SEAN SMITH, 3 LEAFS**

**UPCOMING:**  
THU 7/21 AFROLICIOUS  
FRI 7/22 NICK WATERHOUSE & THE TAROTS  
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**Rachel Spencer Hewitt and Ian Leonard in the world premiere of *Fly By Night* at TheatreWorks.** | PHOTO BY MARK KITAOKA

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

## THEATER

### OPENING

**Left-Handed Darling** Exit Theatre, 156 Eddy, SF; www.brownpapertickets.com. \$15-30. Opens Thurs/14, 8pm. Runs Fri-Sat, 8pm. Through Aug 13. Foul Play Productions performs the world premiere of Nikita Schoen's Dust Bowl-era drama.

### BAY AREA

**Fly By Night** Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 463-1960, www.theatreworks.org. \$19-69. Previews Wed/13-Fri/15, 8pm. Opens Sat/16, 2 and 8pm. Runs Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Aug 13. TheatreWorks performs the world premiere of Kim Rosentock, Michael Mitnick, and Will Connolly's musical, set in 1965 New York.

**A Midsummer's Night Dream** This week: Live Oak Park, 1301 Shattuck, Berk; www.womanswill.org. Free (donations requested). Opens Sat/16, 2pm. Also this week: Rossmoor's Hillside Clubhouse Lawn, Walnut Creek. Sun/17, 2pm. Performances continue at Bay Area parks through Aug 21. Woman's Will performs the Shakespeare favorite.

### ONGOING

**Act One, Scene Two** SF Playhouse, Stage Two, 533 Sutter, SF; (415) 869-5384, www.un-scripted.com. \$10-20. Thurs-Sat, 8pm. Through Aug 20. Un-Scripted Theater Company hosts a different playwright each night, performing the first scene of an unfinished play and then improvising its finish.

**Assisted Living: The Musical** Imperial Palace, 818 Washington, SF; 1-888-88-LAUGH, www.assistedlivingthemusical.com. \$79.59-99.50 (includes dim sum). Sat-Sun, noon (also Sun, 5pm). Through July 31. Rick Compton and Betsy Bennett's comedy takes on "the pleasures and perils of later life."

**Billy Elliot** Orpheum Theater, 1192 Market, SF; www.shnsf.com/shows/billyeliott. \$35-200. Tues-Sat, 8pm (also Wed, 2pm); Sun, 2pm. Through Sept. 17. As a Broadway musical, *Billy Elliot* proves more enjoyable than the film. The movie's T. Rex score may have been a major selling point, but it was a bit maudlin for a story that needed no help in that department. The musical naturally has a sentimental moment or three, but it's much more often funny, muscular in its staging (with repeatedly inspired choreography from Peter Darling), and expansive in its eclectic score (Elton John) and well-wrought book and lyrics (Lee Hall). Moreover, Stephen Daldry (who also directed the 2000 film) plays up bracingly the too-timely class politics of the modest 1980s English mining town besieged by Margaret Thatcher's neoliberal regime in the latter's ultimately successful bid to crush the once-powerful miners union. The cast is likewise very strong. The second act is not as strong as the first, but as crowd-pleasing enter-

tainment the musical burrows deep and more often than not comes up with gold. (Avila) **The Book of Liz** Custom Made Theatre, 1620 Gough, SF; www.custommade.org. \$10-29. Thurs-Sat, 8pm; Sun, 7pm. Through July 31. Custom Made Theatre performs David and Amy Sedaris' comedy about an unconventional nun.

**Indulgences in the Louisville Harem** Phoenix Theatre, 414 Mason, SF; 1-800-838-3006, www.offbroadwaywest.org. \$20-40. Thurs-Sat, 8pm. Through July 30. Two spinster sisters find unlikely beaux in Off Broadway West Theatre's production of John Orlock's play.

**Not Getting Any Younger** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thurs, 8pm; Sat, 8:30pm; Sun, 7pm. Through July 24. Marga Gomez presents a workshop production of her new comedy, her ninth solo show.

**OMFG! The Internet Dating Musical** ODC Theater, 3153 17th St, SF; (415) 863-9834. \$18. Fri/15-Sat/16, 8pm; Sun/17, 2pm. Composer and ODC Theater artist-in-residence Christopher Winslow's uneventful musical take on the perils of cyber courtship concerns itself with a pair of lonely, wannabe-codependent heterosexual 40somethings — insecure occupational therapist Heather (Cindy Goldfield) and nerdily wound-up elementary-school art teacher Brandon (Jackson Davis) — as they power up their laptops and their self-images to spin far-fetched mutual fantasies for one another through a dating website. Although their inflated presentations all but preclude the possibility of meeting in the real world — he's suddenly a he-man sailor and she becomes an equally unlikely Latina hottie from Guadalajara, "Puerto Rico" — the mechanics of a happy ending are in sight early on in this treacly, formulaic frolic. Winslow's able score (performed by a trio led by the composer) and Gavin Geoffrey Dillard's book and lyrics follow short, well-trodden paths in musical theater. The songs accordingly shine only rarely. And while gamely essayed by director Tracy Ward and principals Davis and Goldfield (with generally welcome support from a three-person chorus comprised of Juliet Heller, Calia Johnson, and Reggie D. White), the central characters remain drips — loveable, perhaps, according to taste but hardly challenging or riveting. There are moments, though. Goldfield, a potent singer as well as performer, offers a palliative highlight with her rendition of the saucy "Gravity's Got Me Down Blues." (Avila)

**Salty Towers** Exit Theatre, 156 Eddy, SF; (415) 673-3847, www.theexit.org. \$15-25. Thurs-Sat, 8pm; Sun, 3pm. Through July 23. Thunderbird Theatre Company performs a farce that combines Greek mythology with a tale of sea creatures running a two-star hotel.

**Tales of the City** American Conservatory Theater, 415 Geary, SF; (415) 749-2228, www.act-sf.org. \$35-98. Tues-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Extended through July 31. ACT performs a musical version of Armisted Maupin's beloved San Francisco story.

**Twilight Zone Live: Season 8** Dark Room, 2263 Mission, SF; www.ticketturtle.com. \$20 (\$5 discount if you use the code word "maggie"). Fri-Sat, 8pm. Through July 29. The Dark Room Theater presents its eighth annual tribute to classic *Twilight Zone* episodes.

**Vice Palace: The Last Cockettes Musical** Thrillpeddlers' Hypnodrome, 575 10th St;

(800) 838-3006, www.brownpapertickets.com. \$30-35. Fri-Sat, 8pm; Sun, 7pm. Through July 31. Hot on the high heels of a 22-month run of *Pearls Over Shanghai*, the Thrillpeddlers are continuing their Theatre of the Ridiculous revival with a tits-up, balls-out production of the Cockettes' last musical, *Vice Palace*. Loosely based on the terrifyingly grim "Masque of the Red Death" by Edgar Allan Poe, part of the thrill of *Palace* is the way that it weds the campy drag-glamour of *Pearls Over Shanghai* with the Thrillpeddlers' signature Grand Guignol aesthetic. From an opening number set on a plague-stricken street ("There's Blood on Your Face") to a charming little cabaret about Caligula, staged with live assassinations, an undercurrent of darkness runs like blood beneath the shameless slapstick of the thinly-plotted revue. As plague-obsessed hostess Divina (Leigh Crow) and her right-hand "gal" Bella (Eric Tyson Wertz) try to distract a group of stir-crazy socialites from the dangers outside the villa walls, the entertainments range from silly to salacious: a suggestively-sung song about camel's humps, the wistful ballad "Just a Lonely Little Turd," a truly unexpected *Rite of Spring*-style dance number entitled "Flesh Ballet." Sumptuously costumed by Kara Emry, cleverly lit by Nicholas Torre, accompanied by songwriter/lyricist (and original Cockette) Scrumbley Koldewyn, and anchored by a core of Thrillpeddler regulars, *Palace* is one nice vice. (Gluckstern)

**What Mamma Said About Down There** SF Downtown Comedy Theater, 287 Ellis, SF; www.sfdowntowncomedytheater.com. \$15. Thurs-Sat, 8pm. Through August 20. Sia Amma returns with her solo comedy.

### BAY AREA

**All My Children** Cabaret at Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-50. Fri, 8pm; Sat, 8:30pm. Through July 23. Not the soap opera — it's Seattle Improv co-founder Matt Smith in his comedy about a middle-aged man with boundary issues.

**East 14th: True Tales of a Reluctant Player** Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-50. Sat, 8:30pm; Sun, 7pm. Through Aug 7. Don Reed's hit solo comedy receives one last extension before Reed debuts his new show (a sequel to *East 14th*) in the fall.

**Macbeth** Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, www.marinshakespeare.org. \$20-35. Opens Fri/15, 8pm. Performance times vary; check website for schedule. Through Aug 14. Marin Shakespeare Company takes on the Scottish play, opening under a full moon, no less. **Metamorphosis** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$10-55. Tues and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Extended through July 24. Aurora Theatre Company performs a terrifying yet comic adaptation of Kafka's classic by David Farr and Gisli Örn Gardarsson.

**The Verona Project** Bruns Amphitheater, 100 California Shakespeare Theater Way, Orinda; (510) 548-9666, www.calshakes.org. \$35-66. Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also July 30, 2pm); Sun, 4pm. Through July 31. California Shakespeare Theater performs a world-premiere play (inspired by *The Two Gentlemen of Verona*) by Amanda Dehnert.

**Working for the Mouse** La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-20. Thurs/14-Sat/16, 8pm. It might not come as a surprise to hear that even "the happiest place on earth" has a dark side, but hearing Trevor Allen describe it during this long overdue reprise of 2002's *Working for the Mouse*, will put a smile on your face as big as Mickey's. With a burst of youthful energy, Allen bounds onto the tiny stage of Impact Theatre to confess his one-time aspiration to never grow up — a desire which made auditioning for the role of Peter Pan at Disneyland a sensible career move. But in order to break into the big time of "charactering," one must pay some heavy, plush-covered dues. As Allen creeps up the costumed hierarchy one iconic cartoon figure at a time, he finds himself unwittingly enmeshed in a world full of backroom politics, union-busting, drug addled surfer dudes with peaches-and-cream complexions, sexual tension, showboating, job suspension, Make-A-Wish Foundation heartbreak, hash brownies, rabbit vomit, and accidental decapitation. Smoothly paced and astutely crafted, *Working for the Mouse* will either shatter your blissful ignorance or confirm your worst suspicions about the corporate Disney machine, but either way, it will probably make you treat any "Casual Seasonal Pageant Helpers" you see running around in their sweaty character suits with a whole lot more empathy. (Gluckstern) **SFBG**



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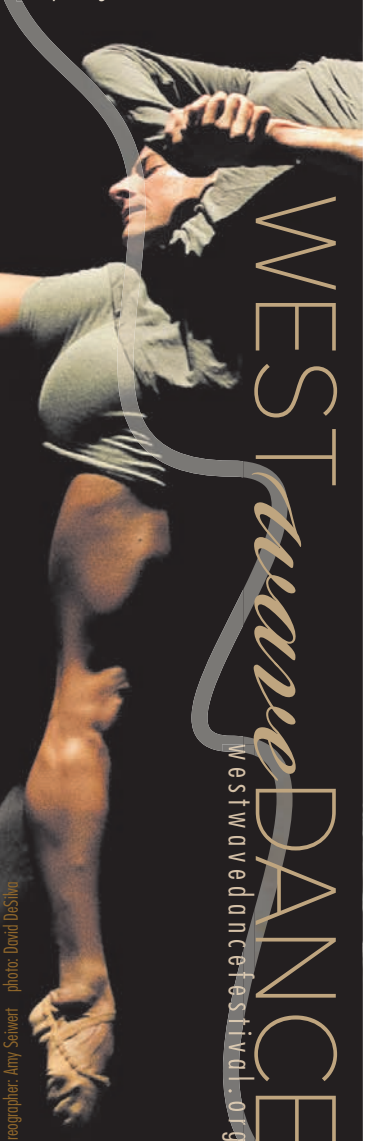
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Rekindle the spirit of youth at a primary-colored redux of our formative years called "When We Were Kids," a group art show at 1:AM Gallery on Fri/15. | ARTWORK BY JAMES GARCIA

On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

or learning the hardships of life and struggle. View the primary-colored drama while sipping free-flowing wine and PBR to the beats of DJ Don Kainoa on the wheels of steel.

### THURSDAY 13

**How to be a podcaster** Bazaar Cafe, 5927 California, SF; www.howtonight.com, www.sparkminute.com. 7pm, free with food or drink purchase. Have something to say, but don't have the resources to buy a radio transmitter à la Christian Slater in *Pump up the Volume*? Luckily for you it's the 21<sup>st</sup> century, and you can record digital files and distribute them via the Internet as podcasts. Davis Spark – journalist, producer, and founder of Spark Media Solutions – will show you the ropes of creating your own unique podcast series, and even making a buck or two in the process.

### THURSDAY 14

**Not your average poetry reading** Cartoon Art Museum, 655 Mission, SF; (415) CAR-TOON, www.cartoonart.org. 7-10pm, \$5-10. Part of the Cartoon Art Museum's "Art of Howl" exhibition, local celebrities – including Dean Disaster, Dam Dyke, Supervisor Eric Mar, and Sunny Angulo – read selections from Allen Ginsberg's groundbreaking poem *Howl*. Local artists Justin Hall and Jon Macy also appear, and the evening is hosted by the always fabulous Anna Conda.

### FRIDAY 15

**Roller disco party** Cellspace, 2050 Bryant, SF; www.cellspace.org. 9pm-2am, \$5-\$10. Celebrate the 32<sup>nd</sup> anniversary of the Golden Gate Park Skate Patrol, which grew out of the explosive popularity of outdoor roller skating in Golden Gate Park in 1979 when 20,000 plus funky roller disco enthusiasts started skating through the park every Sunday. Hardcore roller disco junkies can check out either the 7pm or 9pm viewing of *Skate Town USA* at the Roxie Theater (3117 16<sup>th</sup> St., SF). – bring your ticket stub for discounted admission to the roller disco party – and then boogie-oogie to the funkiest jams and relive the good 'ol days of roller disco.

**"When We Were Kids" opening reception 1:** AM Gallery, 1000 Howard, SF; (415) 861-5089, www.1amsf.com. 6:30-9:30pm, free. View the art work of Minette Mangahas, Christopher deLeon, and James Garcia at this 21 plus-only art exhibition inspired by the summertime nostalgia of being a kid – whether it be backyard BBQs

### SUNDAY 17

**Daytime Realness** El Rio, 3158 Mission, SF; Facebook: Daytime Realness. 3-8pm, \$8. Drag has officially stepped into the light – the daylight that is. This 1970s-themed daytime drag party – think summertime BBQ at a cross-dressing trailer park circa 1976 – debuts as part of El Rio's new Sunday schedule of patio parties. Every third Sunday from here on out, hosts Heklina (Trannyshack) and DJ Carnitas (Hard French) along with DJ Stanley Frank (Chilidog) will get you cutting the shag rug as they showcase San Francisco's finest queens. On this month's bill are performances by Gina La Divina, Ambrosia Salad, Miss Rahni, Rotisserie Ethnicity Jackson Houston Ross, and more.

**Candlestick Park Antique Faire** Candlestick Park, Hunter's Point Expressway at Jamestown, SF; (650) 242-1294, www.candlestickantiques.com. 6am-3pm, \$5-\$10. Calling all thrifters, hoarders, or just regular folks looking for cool stuff at bargain prices: soak up the summer sun with hundreds of interesting vendors and booths filled with antique and collectible treasures for sale all day long. You will find one-of-a-kind vintage clothes, jewelry, furniture, plus gourmet food trucks (no soggy hot dogs here) and free parking all day long.

**AIDS Walk after-party** Club Six, 60 Sixth St., SF; (650) 242-1294, www.clubsix1.com, www.brownpapertickets.com. 9pm, \$5. Since 1987, AIDS Walk San Francisco has raised nearly \$74 million for HIV research programs in the San Francisco Bay Area. Tonight, make musical history while serving a good cause at the 25<sup>th</sup> anniversary bash for the AIDS walk, called "Hip-Hop, Hope, and Harmony." Help raise money and awareness for next year's walk through music – this party will feature performances by BPos, Z'Amico, Simian Scribes, and many others.

**Prepare for the playa** Café Cocomo, 650 Indiana, SF; (650) 242-1294, www.preparefortheplaya.com. 12-7pm, free. Attend this huge street festival and stock up on everything you need for a great burn at Nevada's Black Rock Desert – tribal, furry, steampunk, and goth fashions, dust goggles and masks, funky costumes, accessories and more will be showcased to get you hyped for Burning Man. There will also be art installations aplenty, and Playa U will teach you survival tactics at various how-to clinics. **SFBG**

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## The life and times of Nim Chimpsky unfold in James Marsh's *Project Nim*, out Fri/15. | PHOTO BY HARRY BENSON

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

### OPENING

**Beats, Rhymes & Life** See “Buggin’ Out.” (1:38) *Shattuck*.

▶ **“An Evening With Andy and Jonathan”** Before the 80s standup craze dredged up so much bottom-feeding crap, the comedy world had room for a few chameleonic improv innovators like the subjects of this Roxie program hosted by Johnny Legend. Making its theatrical debut is his recent DVD assembly *Jonathan Winters: Birth of a Comedy Genius*, a compilation bringing together clips from various long-forgotten shows like *The NBC Comedy Hour* and *The Steve Allen Plymouth Show*. A man of a thousand voices, Winters (who’s still occasionally active — he voices Papa Smurf in the imminent *Smurfs* feature) anticipated the manic improvisational glee of Jim Carrey and others as he sped through myriad instantly-created characters, often leaving any fellow players silenced and agog. If these segments predating his peak fame in the late 60s aren’t necessarily stellar in terms of material — it was an era when TV allowed very little that was “edgy” — the performer himself is always a marvel to watch. The co-feature is cult fave *My Breakfast with Blassie*, the 55-minute semi-staged, all-improv vehicle for the late Andy Kaufman — very much “playing” himself — and his older pro wrestler friend Fred Blassie. Legend co-directed that 1983 oddity, made just a year before the “dadaist” comedian’s untimely death; also on the bill is a one-hour program of ultra-rarities featuring Kaufman, Blassie, Legend and more. *Roxie*. (Harvey)  
**Harry Potter and the Deathly Hallows Part 2** Game over. (2:10)

**If A Tree Falls: A Story of the Earth Liberation Front** *If A Tree Falls: A Story of the Earth Liberation Front* traces the roots and development of the controversial environmental activist organization through one of its members, Daniel McGowan, as he faces trial for the newly imagined charge of eco-terrorism. McGowan is thoughtful and open about his participation in numerous actions against perceived enemies of Earth, allowing director Marshall Curry to craft an intelligent documentary as much about McGowan and the E.L.F. as the almost insurmountable ethical murkiness of activism in America. Frustrated by the apparent ineffectuality of peaceful protest and faced with the continued despoiling of our planet, McGowan and his peers pose a difficult question: how far is too far? Or, what price do we pay by failing to go far enough? Curry is careful to allow both sides of the debate ample time on screen in a timely consideration of the viability of direct action and the human face behind a media frenzy. (1:30) *Shattuck*. (Cooper Berkmyer)

▶ **Project Nim** This is the story of an individual plucked from their native culture even before birth, separated from parents shortly after, handed over to a chaotic if loving urban foster family, yanked from them to a lavish, isolated country estate, then shipped off to a medical experimentation lab, “rescued” only to be placed in prison like solitary confinement, and ... well, things finally get a little better, but isn’t this enough abuse for several lifetimes? Before you call Child Services or the ACLU, be informed that this is not the saga of a human being, but one Nim

Chimpsky, a chimpanzee born in U.S. captivity, then set on a highly unusual life course as the subject of a study in animal language acquisition by Columbia University linguist Herbert S. Terrace. Nim did indeed prove remarkably adept at learning sign language to communicate with his teachers/minders — even if Terrace finally belittled that as no more than imitation performed

to beg food and other favor. Nim was a prodigy, and for a while a media sensation. He was also a temperamental, physically powerful wild beast who could (and sometimes did) cause considerable harm to those around him. Regardless, both his adaptation to human habitats and animal instincts should have been deal with a great deal more care and consistency — there was no over-all plan for his well-being beyond serving (or being abandoned by) whoever his keepers were at any given moment. This latest documentary by James Marsh (2008’s *Man on Wire*, 1999’s *Wisconsin Death Trip*) is an involving story whose latter-day interviewees — tumbling rather easily into hero and villain categories, with Prof. Terrance not in the first camp — annotate an enormous amount of archival footage shot throughout Nim’s life. (1:33) (Harvey)

▶ **Snow Flower and the Secret Fan** Working with Lisa See’s novel, director Wayne Wang returns to the crowd-pleasing territory of his wildly popular *Joy Luck Club* (1993) — fortunately it’s also material that feels intensely personal, even transposed in 21st century China (one of those modern Chinese women, Rupert Murdoch’s wife Wendi bought the rights to the book and provides a financial boost here). Modern-day Nina (Bingbing Li) is about to leave her native Shanghai for NYC and certain success in the banking world when she learns that her best friend, her *laotong* or sworn sister, Sophia (Gianna Jun), is in a coma. She must piece together the mystery of her friend’s life since they last parted, studying the

book written about her 19th century forbearer Snow Flower (also Jun) and her own *laotong* Lily (Li). An uncredited turn by Hugh Jackman as a caddish boyfriend is beside the point here; Wang’s take on the bond of friendship that ties two women together, beyond the pain of foot-binding, marriage, class, and adversity is tremulously sentimental, in way that will have many would-be *Joy Luck Club*-ers happily identifying with these sisters from other mothers — and leave everyone else sobbing in the darkness. (1:40) *Albany*. (Chun)

▶ **Tabloid** Taking a break from loftier subjects, Errol Morris’ latest documentary simply finds a whopper of a story and lets the principal participant tell her side of it — one we gradually realize may be very far from the real truth. In 1978 former Miss Wyoming Joyce McKinney flew to England, where the Mormon boy she’d grown infatuated with had been posted for missionary work by his church. What ensued became a U.K. tabloid sensation, as the glamorous, not at all publicity-shy Yankee attracted accusations of kidnapping, imprisonment, attempted rape and

more. Her victim of love, one Kirk Anderson, is not heard from here — presumably he’s been trying to live down an embarrassing life chapter ever since. But we do hear from others who shed considerable light on the now middle-aged McKinney’s continued protestations that it was all just one big misunderstanding. Most importantly, we hear from the lady herself — and she is colorful, unflappable, unapologetic, and quite possibly stone-cold nuts. (1:28) *California*. (Harvey)

▶ **Terri** What happens when the camera stops on the quiet, shy and heavy 15-year-old in the corner of the classroom? *Terri* might be his story — if he cut class regularly to avoid being teased about his man-breasts, wore PJs to school, and befriended an affable, straight-talking Shrek of a teacher. Painfully awkward Terri (Jacob Wysocki) is ignored or mocked by most, left to feed the mice he catches in traps to passing raptors, care for his ailing uncle, and avoid the school bullies as best he can. But assistant principal Mr. Fitzgerald (John C. Reilly), who has a habit of nurturing

CONTINUES ON PAGE 36 >>

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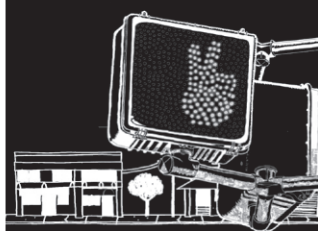
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### OPENING

CONT>>

the school's misfits, recognizes Terri's tender heart and takes him under his wing. It's catching, apparently, as Terri first befriends the hair-pulling Chad (Bridger Zadina) and then Heather, the girl who allows herself be fingered in home ec (Olivia Crocicchia). What transpires among these school outcasts, shaped by director-writer Azazel Jacobs, subtly subverts your conventional teen identity story arc — Terri isn't the only one here that's good-hearted. (1:45) *California*. (Chun) **Trigon: Badlands Rumble** Set in a futuristic western border town with as much variety in firepower as in its inhabitants (think Mos Eisley with way more guns), anime import *Trigon: Badlands Rumble* follows Vash the Stampede, an apparently bungling but actually expert gunslinger, as he attempts to both woo the beautiful and dangerous Amelia and prevent the infamous robber Gasback from pulling off the most daring heist in history. The orgy of destruction that results wears thin, as does the philosophical side to a movie that employs "rolling the dice" as a metaphor at least seven times. Vash's staunch thou-shalt-not-kill posturing is somewhat intriguing if not wildly incongruous with the level of chaos celebrated by *Badlands Rumble*; there's simply no way that everyone lives with the sheer tonnage of lead in the air. I'm guessing this could be a blast for those more familiar with the manga and animated series it's based upon, but as for the casual viewer, it may leave you somewhat confused. (1:30) *Viz Cinema*. (Berkmeyer)

▷ **"TV Noir"** This three night retrospective of broadcast episodes from the boob tube's formative decade — in which it went from being the luxury of a few to the nation's primary entertainment — spotlights moody crime, procedural, and morality dramas that fit into the medium's early fast-cheap requirements. Network TV in the 1950s wasn't yet mostly L.A.-based, and as a result providing a starting point for a lot of actors, writers and directors who'd soon make a splash on Broadway or in Hollywood, as well as established stars willing to slum a bit. Among those whose work you'll catch in the series' six separate programs are Leslie Nielsen, Sidney Lumet, Joanne Woodward, Boris Karloff, James Coburn, Robert Aldrich, Blake Edwards, Angie Dickinson, Lee Marvin, and even Harpo Marx. Highlights include Charles Bronson, atypically manic as an ex-con released to terrorize his wife ("Don't you understand I love you, I'd never hurt you...") [Five seconds later] "You let a cop in here, Laura, and I'll blow off his head, then yours!") in an episode from forgotten 1955 series *Treasure Men in Action*. Jack Palance is well as usual in "The Kiss Off," a 1953 segment from long-running omnibus *Suspense*. And Brian Keith, a long way from the treacle train of *Family Affair* a decade later, plays Mike Hammer in a failed pilot of that name, the first attempted TV version of Mickey Spillane's take-no-prisoners private eye. It was excellent but evidently too hardboiled for the tube at the time, although subsequent attempts both big- and small-screen would be more successful. While not all the largely very rare, commercially unavailable materials here qualify as "noir" by even a generous stretch of the imagination, they're all testaments to the TV's industry and invention back when many programs were broadcast "live." Collector-curator Johnny Legend will be on hand to introduce all shows. *Roxie*. (Harvey) **Winnie the Pooh** John Cleese narrates this new animated film about the honey-loving bear and his pals in the Hundred Acre Wood. (1:09)

### ONGOING

**Bad Teacher** (1:29) 1000 Van Ness, SF Center, Shattuck.

▷ **Beginners** (1:44) Balboa, Piedmont, Sundance Kabuki.

**A Better Life** (1:38) Shattuck, Sundance Kabuki.

▷ **Bill Cunningham New York** (1:24)

Castro.

▷ **Bridesmaids** (2:04) 1000 Van Ness, Shattuck, Sundance Kabuki.

**Buck** (1:28) Shattuck, Smith Rafael, Sundance Kabuki.

**Cars 2** (1:52) 1000 Van Ness, SF Center, Shattuck.

▷ **Cave of Forgotten Dreams** (1:35) SF Center, Shattuck.

**Green Lantern** (1:45) 1000 Van Ness.

**The Hangover Part II** (1:42) SF Center.

**Happy** (1:15) *Roxie*.

**Horrible Bosses** Lead by a clearly talented ensemble of comic actors, *Horrible Bosses* is yet another example of a big-budget summer comedy with a promising conceit (see *Bad Teacher*) that fails to deliver anything but crude alms to the

CONTINUES ON PAGE 38 >>



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ONGOING

CONT>>

lowest common denominator. Seth Gordon directs Jason Bateman, Jason Sudeikis, and Charlie Day as three pals fed up with their evil employers (Kevin Spacey, Colin Farrell and Jennifer Aniston, respectively) so they hatch a plan to have them killed. Because the answer to their problem obviously lies in a dive bar in the "bad part of town," Jamie Foxx plays Motherfucker Jones, their murder consultant and the film's most likable character-stereotype. In the tradition of *The Hangover* (2009) and its ilk of beer-guzzling, frat-boy cousins, *Horrible Bosses* is a disastrous pile-up of idiocy that's more vapid than vulgar despite a few amusing performances. See it for no other reason than Michael Bluth and Charlie Kelly on coke. (1:33) 1000 Van Ness, Sundance Kabuki. (Lattanzio) **Larry Crowne** (1:39) 1000 Van Ness, Piedmont, SF Center. **Midnight in Paris** (1:34) Albany, Balboa, 1000 Van Ness, Piedmont, Sundance Kabuki. **Monte Carlo** (1:48) 1000 Van Ness. **Mr. Popper's Penguins** (1:35) SF Center. **My Perestroika** (1:27) Balboa. **Page One: Inside the New York Times** (1:28) Smith Rafael. **Pirates of the Caribbean: On Stranger Tides** (2:05) SF Center. **Super 8** (1:52) Empire, 1000 Van Ness, Shattuck. **Transformers: Dark of the Moon** (2:34) Empire, 1000 Van Ness, Sundance Kabuki. **The Tree of Life** (2:18) California, Empire, Smith Rafael, Sundance Kabuki. **The Trip** (1:52) Shattuck, Smith Rafael. **Zookeeper** (1:42) 1000 Van Ness, Shattuck. **SFBG**

first run venues

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes.

**Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut. [www.lntsf.com/marina\\_theatre](http://www.lntsf.com/marina_theatre)

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**Metro** Union/Webster. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Centre** Mission between Fourth and Fifth sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kirtredge/Shattuck, Berk. (510) 464-5980.

**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**





*Touch of Evil* (1958) screens at the Red Vic Sun/17-Mon/18.

Schedules are for Wed/13–Tues/19 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

**BALBOA** 3620 Balboa, SF; www.balboamovies.com. \$20. “Opera, Ballet, and Shakespeare in Cinema:” Giselle, performed by the Royal Ballet, London, Sat-Sun, 10am.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-13. **Bill Cunningham New York** (Press, 2010), Wed, 7, 9. “San Francisco Silent Film Festival:” **Upstream** (Ford, 1927), Thurs, 7; **Sunrise** (Murnau, 1927), Thurs, 9:15; “Amazing Tales from the Archives: The Archivist As Detective,” Fri, 11am;

**Huckleberry Finn** (Taylor, 1927), Fri, 2; **I Was Born, But...** (Ozu, 1927), Fri, 4:15; **The Great White Silence** (Ponting, 1924), Fri, 7; **Il Fuoco** (Pastrone, 1915), Fri, 9:30; “Walt Disney’s Laugh-O-Grams,” Sat, 10am; “Variations on a Theme: Musicians on the Craft of Composing and Performing for Silent Film,” Sat, noon; **The Blizzard** (Stillier, 1923), Sat, 2; **The Goose Woman** (Brown, 1925), Sat, 4; **Mr. Fix-It** (Dwan, 1918), Sat, 6:30; **The Woman Men Yearn For** (Bernhardt, 1929), Sat, 8:30; “Amazing Tales

from the Archives: Kevin Brownlow on 50 Years of Restoration,” Sun, 10am; **Shoes** (Weber, 1916), Sun, noon; “Wild and Weird: Short Film Favorites with New Music,” Sun, 2; **The Nail in the Boot** (Kalatozov, 1931), Sun, 4:30; **He Who Gets Slapped** (Sjöström, 1924), Sun, 7:30. Tickets for SF Silent Film Festival programs, free-\$20; visit www.silentfilm.org for more info. •**Billy Elliot** (Daldry, 2000), Mon, 7, and **The 5,000 Fingers of Dr. T** (Rowland, 1953), Mon, 9:05.

**CERRITO** 10070 San Pablo, El Cerrito; www.rialtocinemas.com. \$8. “Cerrito Classics:” **Grease** (Kleiser, 1978), Thurs, 1, 4, 7:15, 11:55. Presented sing-along style.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$10.25. **Buck** (Meehl, 2011), call for dates and times. **Page One** (Rossi, 2011), call for dates and times. **The Tree of Life** (Malick, 2011), call for dates and times. **The Trip** (Winterbottom, 2010), call for dates and times.

“**FILM NIGHT IN THE PARK**” This week: San Geronimo Valley Community Center, 6350 Sir Francis Drake, San Geronimo; (415) 272-2756, www.filmnight.org. Donations accepted.) **Despicable Me** (Coffin and Renaud, 2010), Fri, 8. Union Square, Geary at Powell, SF. **When Harry Met Sally** (Reiner, 1989), Sat, 8.

**FOUR STAR** 2200 Clement, SF; www.Intsf.com. \$10. “Asian Movie Madness” •**Chocolate** (Pinkaw, 2008), and **Crimson Bat: The Blindswordswoman** (Matsuda, 1969), Thurs, call for times.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. “Going South: American Noir in Mexico:” **Out of the Past** (Tourneur, 1947), Wed, 7; **The Hitch-Hiker** (Lupino, 1953), Fri, 9; **Kansas City Confidential** (Karlson, 1952), Sun, 5; **His Kind of Woman** (Farrow, 1951), Sun, 7.

“Bernardo Bertolucci: In Search of Mystery:” **The Conformist** (1970), Thurs, 7; **1900** (1976), Sat, 6. “Japanese Divas:” **Immortal Love** (Kinoshita, 1961), Fri, 7.

**RED VIC** 1727 Haight, SF; (415) 668-3994; www.redvicmoviehouse.com. \$6-10. **What’s Up Doc?** (Bogdanovich, 1972), Wed, 2, 7:15, 9:20. **The Hippie Temptation** (1967), Thurs, 7:15, 9:15. **Stop Making Sense** (Demme, 1984), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). **Touch of Evil** (Welles, 1958), Sun-Mon, 7, 9:20 (also Sun, 2, 4:15). **The Last Waltz** (Scorsese, 1978), July 19-20, 7, 9:25 (also July 20, 2).

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Happy** (Belic, 2011), Wed-Thurs, 7, 8:45. “An Evening With Andy and Jonathan:” **Jonathan Winters: Birth of a Comedy Genius** (2009), Wed, 6:15, 10; **My Breakfast With Blassie** (Lautrec and Legend, 1983), Wed, 7:45; **Breakfast Special**, Wed, 8:45. With Johnny Legend in person. “It’s the Paul Meinberg! Show!”: **Hi Diddle Diddle** (Stone),

Thurs, 7; **Out of the Blue** (Jason, 1947), Thurs, 8:45. **Skatetown, U.S.A.** (Levey, 1979), Fri, 7, 9. **Surrogate Valentine** (Boyle, 2011), Sat-Sun, 3, 5, 7, 9. “TV Noir:” “Program Two,” Mon, 6:15, 9:40; “Program One,” Mon, 8; “Program Two,” Tues, 6:15, 9:40; “Program One,” Tues, 8.

“**TEMESCAL STREET CINEMA 2011**” 49th St at Telegraph, Oakl; www.temescalstreetcinema.com. Free. **Sons of a Gun** (Meadow and O’Toole), Thurs, 8:45. With music by Misisipi Mike Wolf at 8pm.

**VORTEX ROOM** 1082 Howard, SF; www.myspace.com/thevortexroom. \$5 donation. “The United States of Vortex:” •**The Man** (Sargent, 1972), Thurs, 9, and **Shadow on the Land** (Sarafian, 1968), Thurs, 11.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. **Smut Capital of America** (Stabile, work in progress), Thurs, 7:30. **SFBG**

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**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0335953-00 The following person is doing business as **J Technology Solutions**, 350 Gough St #16 San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/24/11. Signed Jennifer H. Willard. This statement was filed by Mariedyne L. Argente on May 31, 2011. **#113399. June 29, July 6, 13 and 20, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0336375-00 The following person is doing business as **Partner Equity**, 2308 Clement St San Francisco, CA 94121. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 6/20/11. Signed Burton Louie. This statement was filed by Jeanette Yu on June 20, 2011. **#113396. June 29, July 6, 13 and 20, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0336407-00 The following person is doing business as **AethLabs**, 2180 Folsom St. 3rd Floor San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 6/1/11. Signed Jeffrey Q. Blair. This statement was filed by Magdalena Zevallos on June 22, 2011. **#113398. June 29, July 6, 13 and 20, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0336453-00 The following person is doing business as **Green City Store**, 1029 Geneva Ave San Francisco, CA 94112. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Gia Grant. This statement was filed by Jennifer Wong on June 24, 2011. **#113402. July 13, 20, 27 and August 3, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0336465-00 The following person is doing business as **Valencia Auto Clinic**, 1633B Valencia St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/11. Signed Shu Yi Tan. This statement was filed by Mariedyne L. Argente on June 24, 2011. **#113397. June 29, July 6, 13 and 20, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0336673-00 The following person is doing business as **Meatball Jösie**, 267 Allison St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/1/2011. Signed Christine Blunck. This statement was filed by Melissa Ortiz on July 5, 2011. **#113403. July 13, 20, 27 and August 3, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0336681-00 The following person is doing business as **Tonight Restaurant**, 733 Taraval St San Francisco, CA 94116. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 7/4/11. Signed In Hwan Ho. This statement was filed by Jennifer Wong on July 5, 2011. **#113393. July 13, 20, 27 and August 3, 2011**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE** Date of Filing Application: **June 30, 2011**. To Whom It May Concern: The name of the applicant is: **Hajime Hamaguchi, Gregory Hajime Hamaguchi** . The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3226 Geary Blvd San Francisco, CA 94118-3319. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication dates: July 13, 2011 L#113404**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE** Date of Filing Application: **June 30, 2011**. To Whom It May Concern: The name of the applicant is: **Nana Bishou Enterprises Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1737 Post St Ste 380 San Francisco, CA 94115-3628. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication dates: July 13, 2011 L#113405**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-11-547813. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of David Ravn Heydt for change of name. TO ALL INTERESTED PERSONS: Petitioner **David Ravn Heydt** filed a petition with this court for a decree changing names as follows: Present Name: David Ravn Heydt. Proposed Name: **Tristan Ravn Salazar** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 11, 2011 Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on June 9, 2011. Endorsed Filed San Francisco County Superior Court on June 9, 2011 by Elias Butt, Deputy Clerk. **Publication dates: June 22, 29, July 6 and 13, 2011. L#113394**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-11-547815. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Sarah Sarojini Jain for change of name. TO ALL INTERESTED PERSONS: Petitioner **Sarah Sarojini Jain** filed a petition with this court for a decree changing names as follows: Present Name: Sarah Sarojini Jain. Proposed Name: **S. Lochlann Jain** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 6, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on June 9, 2011. Endorsed Filed San Francisco County Superior Court on June 9, 2011 by Elias Butt, Deputy Clerk. **Publication dates: June 22, 29, July 6 and 13, 2011. L#113395**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-11-547855. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Kimberly Moss for change of name. TO ALL INTERESTED PERSONS: Petitioner **Kimberly Moss** filed a petition with this court for a decree changing names as follows: Present Name: Kimberly Moss. Proposed Name: **Kimberly Saunders** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 30, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on June 29, 2011. Endorsed Filed San Francisco County Superior Court on June 29, 2011 by Elias Butt, Deputy Clerk. **Publication dates: July 6, 13, 20 and 27, 2011. L#113401**

**SUMMONS CASE NUMBER: 10539397, NOTICE TO DEFENDANT: John Cordell aka Galaga and Does 1-10, inclusive YOU ARE BEING SUED BY PLAINTIFF: Marguerite Saxton** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)). The California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association. The name and address of this court is: **Alameda County Superior Court Limited Jurisdiction Rene C. Davidson Courthouse, 1225 Fallon St Oakland, CA 94612** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Jessica L. Chylik, Attorney at Law SBN 201127, 2358 Market St, 3rd Fl, San Francisco, CA 94114 415-863-5718 x 103** Date: October 1, 2010. Pat S. Sweeten, Executive Officer/Clerk of the Superior Court, by Erica Baker, Deputy. **Publishing dates: July 6, 13, 20 and 27, 2011. L#113400**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE** Date of Filing Application: **June 30, 2011**. To Whom It May Concern: The name of the applicant is: **Nana Bishou Enterprises Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1737 Post St Ste 355 San Francisco, CA 94115-3646. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication dates: July 13, 2011 L#113406**

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# Hot reels

By Gina de Vries  
[culture@sfbg.com](mailto:culture@sfbg.com)

**LUST FOR LIFE** In 1969, San Francisco became the first American city to legalize screening hardcore pornography. In honor of director Michael Stabile's documentary-in-progress *Smut Capital of America*, which chronicles the 1969 event and SF's ensuing pivotal role in the adult film industry during the early 1970s, Yerba Buena Center for the Arts is sponsoring a festival from Aug. 4-Aug. 24 that will screen Stabile's project and seven vintage porn films.

The festival kicks off with an evening featuring *Smut Capital*, a post-screening Q&A, rare vintage porn clips, and a discussion between Stabile and YBCA film and video curator Joel Shepard on SF sex culture in the 1960s and '70s. After seeing the 16 minute-excerpt of the film, I'm already intrigued, entertained, and offended.

*Smut Capital* does more than give a blow-by-blow (sorry for the pun) porn history. It is also one of the few existing histories of sex work and queerness in the 1970s Tenderloin district. There is some pretty transphobic and sexist language in the footage (said by interviewees, not the filmmaker), and its treatment of street sex work and survival sex feels weirdly lighthearted. But because documenting the Tenderloin's importance to queer and sex cultures is rare, I'm glad this film is in the works. I'm interested to see what other footage Stabile has for us down the road.

YBCA is also screening good old-fashioned smut — a passel of 1960s and '70s blue shorts and full-lengths are on the schedule. And for another take on the era, a perspective piece from right in the thick of things, look to director Alex De Renzy's *Pornography in Denmark* (1969), a controversial (at the time — but then, what wasn't?) documentary he made during the first Danish adult trade expo to shoot its load after the country rescinded many of its anti-sex laws. De Renzy went on to direct such gems as 1989's *Bring on the Virgins* and 1997's *Trashy Ass Delinquents*, so you can probably guess where he stands on matters of sexual freedom.

*Pornography in Denmark* is far more interesting as a historical document than as a documentary or a porn film. As far as docs go, it's slow; as far as porn goes, well, there's nudity and sex, but they're not very arousing. The film is a bit dry and long-winded, with the narrator earnestly explaining the history of porn in Denmark, right down to reciting the national average of production costs.

The interviews with sex industry workers are interesting, though, and some of the dialogue is priceless. I was having giggle fits over lines like "Probably not many men carry a vibrator in their attaché case"; "A tourist's raincoat has deep pockets"; and "Making a pornographic film can raise a sharp appetite!"

All in all, these events are definitely worth checking out. I'll be at "Smut Capital" — see you there? **SFBG**

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